Freudism in the Novels of James Joyce and T. Janakiraman : A Comparative Study

A. GEETHA

உலகத் தமிழாராய்ச்சி நிறுவனம்
INTERNATIONAL INSTITUTE OF TAMIL STUDIES

FREUDISM IN THE NOVELS OF JAMES JOYCE AND T. JANAKIRAMAN : A COMPARATIVE STUDY

A. GEETHA

உலகத் தமிழாராய்ச்சி நிறுவனம்
INTERNATIONAL INSTITUTE OF TAMIL STUDIES
இரண்டாம் முதன்மைச் சாலை
மையத் தொழில்நுட்பப் பயிலக வளாகம்
தரமணி, சென்னை - 600 113

BIBLIOGRAPHICAL DATA

Title of the Book	:	Freudism in the Novels of James Joyce and T. Janakiraman : A Comparative Study
Author	:	Dr. A. Geetha, M.A., M.Ed., Ph.D., 12/TF-2, Akshaya Flats Chamiers Road, Nandanam Chennai - 600 035
Publisher & ©	:	International Institute of Tamil Studies II Main Road, C.I.T. Campus, Chennai-600 113 Ph: 22542992
Publication No.	:	649
Language	:	Tamil
Edition	:	First
Year of Publication	:	2009
Paper Used	:	18.6 Kg TNPL Maplitho
Size of the Book	:	1/8 Demy
Printing type used	:	10 Point
No. of Pages	:	x+214
No. of Copies	:	500
Price	:	Rs. 125/- (Rupees one hundred and twenty five only)
Printed by	:	United Bind Graphics 95 (43), Millers Road, Kipauk Chennai - 600 010
Subject	:	Comparative Study

Prof. K.A. Gunasekaran
Director
International Institute of Tamil Studies
Chennai - 600 113

FOREWORD

Twentieth Century, the age of Science & Technology, gave birth to various theories in the field of literature too. Particularly, the evolution of the Theory of Literary Criticism paved the way to many different schools of thought among the creative writers. The influence of these schools never failed to reflect in their works. The book entitled **'Three Contributions to the Theory of Sex'**, written by **Sigmund Freud in 1905,** brought out tremendous changes among a set of creative writers as well as critics. Soon the term **Freudism** became very popular in the world of creative writing.

In the Tamil world of creative writing it was T. Janakiraman who was greatly influenced by Freudism. This influence made him the pioneer writer of psychological novels in Tamil. As his novels were based on the familiar themes and feminine psychology of Freud, he was criticised by both the readers and critics, during his life time. His, 'Amma Vantal', 'Mokamul' and 'Marappasu' are some of the fine examples of such kinds.

Similarly, James Joyce a popular writer of psychological novels of the western world is considered as the first of this kind. He wrote his novels in the early Twentieth Century.

Ms. A. Geetha has brought out her book entitled, 'Freudism in the Novels of James Joyce and T. Janakiraman' - A Comparative Study. In five chapters the author discusses social, economical,

cultural and structural aspects of their novels to compare and contrast both the stream of consciousness of novelists. The book itself shows the credibility of the author to do this study.

It gives me great pleasure to publish this work through our Institute. I hope this work will gain a lot of appreciation from the lovers of creative writing and comparative studies as well.

I take this opportunity to express my sincere thanks to our Chairman, **Hon'ble Chief Minister Dr. Kalaignar** for his kindness and to our **Hon'ble Finance Minister Prof. K. Anbazhagan** for his tireless efforts to enhance the impetus of the Institute.

My sincere gratitude to **Thiru K. Muthusamy I.A.S.**, Secretary to Government - Tamil Development, Endowments & Information Department for his constant encouragement in this endeavour.

The staff of the International Institute of Tamil Studies deserve thanks for their help in this effort. Thanks are due to United Bind Graphics who printed the text.

Director

CONTENTS

LIST OF ABBREVIATIONS

A Portrait	-	A portrait of The Artist as a Young Man
AV	-	Ammā Vantāl
Ed, ed	-	Edited
eg.	-	For Example
etc.	-	etcetera, and the rest
F.W.	-	Finnegans Wake
Ibid	-	Ibidem, in the same place
ie	-	that is
IITS	-	International Institute of Tamil Studies
J.J.	-	James Joyce
J.J.Q.	-	James Joyce Quarterly
Ku.Pa.Ra	-	K.P. Rajagopalan
l	-	line
M.P.	-	Marappaċu
n	-	notes
N.C.B.H.	-	New Century Book House
p	-	page
pp	-	pages
SE	-	Selected Essays
T.Ja	-	T. Janakiraman
Tr, Trans.	-	Translation
Uni.	-	University

Transliteration Chart

அ	- a	எ	- e
ஆ	- ā	ஏ	- ē
இ	- i	ஐ	- ai
ஈ	- i	ஒ	- o
உ	- u	ஓ	- ō
ஊ	- ū	ஔ	- au

ஃ - k̲

க்	- k	த்	- t	ல்	- l
ங்	- ṅ	ந்	- n	வ்	- v
ச்	- c	ப்	- p	ழ்	- l̲
ஞ்	- ñ	ம்	- m	ள்	- ḷ
ட்	- ṭ	ய்	- y	ற்	- r̲
ண்	- ṇ	ர்	- r	ன்	- n̲

ஜ - j

ஷ - sh

ஸ - s

ஹ - h

LIST OF ABBREVIATIONS

LIST OF DIAGRAMS

INTRODUCTION

The birth of a new trend in Literary Criticism started in 1910 when a book titled "Three Contributions to the Theory of Sex" (1905) by Sigmund Freud (1856-1939) was translated in English by A.A. Brill. A long series of publications, The Interpretation of Dreams (1900), The Creative Writers and Day Dreaming (1908), Jokes and Their Relations to the Unconscious (1905) by the same author introduced a new concept of the "Unconscious Mind" which is responsible for the thought and deeds of human beings in their conscious state. This concept opened new vistas for critics and writers who were in constant search of new methods. They applied the psychological theories of Freud to art and literature. As a result, a new psychological approach called "Psychoanalysis" came into existence and was accepted by literary writers and critics.

Freud's theories - Theory of Mind, Dream Theory, Theory of Sexuality and Oedipus Complex and Libido Theory offered good tools for the writers as well as the critics. Writers took advantage of stream of conscious technique to present their creative works while critics used psychoanalytic criticism to relate the work to the author's psyche and his childhood experiences. It even offered a valuable key to interpret fictitious characters in works which hitherto remained a puzzle and mystery. In short, the techniques developed by psychoanalysis also emerged as a promising method for examining literature.

Need for the Present Study

It is of course true that Freud's influence on literature has been very great. Many critics and creative writers have been Freudian in tone or assumption. But as Trilling[1] says only a small number of them have made serious use of Freudian ideas in their creative works. James Joyce is one among that small number, and he exploited Freud's ideas fully and consciously.

Yet, just as Freud was often accused of 'pan-sexualism',[2] Joyce faced similar criticism and was branded as an obscene writer and his novels were banned in 1912. As a critic has said, "if the editors accepted his manuscripts, the printers refused to set them up; If the publishers brought out his books, the censors destroyed them. If the charge was not obscenity, it was blasphemy. If not blasphemy, it was treason. When his writing was banned in Ireland, it was published in England. When banned in England, it was published in America and at length, it was banned in America. For years after he had become one of the acknowledged masters of English prose, it was illegal to read his books in any English-speaking country. Only after 1914, his works began to see some light. In recent years, with the acclimatisation of psychoanalysis and the increased realisation of its great value in literature, the merit of James Joyce's works has been realized. A number of studies on his works are being undertaken at present in the West and are appearing in journals such as James Joyce Quarterly - a periodical publication.

Similarly, T.Janakiraman, the introducer of Psychological novels in Tamil literature was criticised vehemently during his lifetime for the use of the familial themes and feminine psychology of Freud. In 1968, when his novel Amma Vantal was published, Kalki (R.Krishnamurthy) asked T.Janakiraman's opinion about this novel to which he replied:

"Regarding Amma Vantal, I have not told any secrets. The book is important. I feel it is not essential to say how and why it was written; It is good to view it as a creative literature. Many have criticised it and declared me as condemned".[3]

This may perhaps be the reason that no studies have been undertaken on his novels during his life-time. In the present awakening of new sciences like psychology, a critical analysis has become necessary to bring out the merit and masterly treatment of psychological techniques of T. Janakiraman. Further,

the function and scope of comparative study is to find unity in diversity. Hence the investigator has selected these two psychological novelists - James Joyce and T.Janakiraman - on whom very few studies have been undertaken. Though one is from the West and the other from East with different nationalities, cultural backgrounds, family setup and separated by time, it is hoped that this study will induce fresh insights into both commonality and differences among their literatures. Further, it is expected to enrich our appreciation of all literary creations and experiences independent of ethnic and national boundaries.

Statement of the Problem

The study taken up for the present research is :

"Freudism in the Novels of James Joyce and T. Janakiraman - A comparative Study".

Objectives of the Investigation

The objectives of this research are :

a. To give a brief exposition on Freudian Theories and Laws and their influence on the two novelists.

b. To test Freud's statement that "Psychoanalysis throws a satisfactory light upon some of the problems concerning art and Artist",[4] and see how much of the 'Inner Self of the two authors are revealed in their works.

c. To study the fictitious characters in their works and the psychological types and laws that govern them.

d. To study the effective use of Stream of Consciousness technique by the two authors under study.

e. To compare and contrast both the Stream of Consciousness novelists.

The Scope of the Research

The scope of this research is confined to the novels of the two authors. But wherever it becomes necessary to understand the chosen topic clearly and reinforce the point under consideration, other works namely the dramas and short stories are also cited.

For example, Joyce's various works bear crucial relationships to one another and the knowledge of one work say the short story collection, Dubliners is essential to follow the sequence and to understand the social influence on the main character Stephen Dedalus in the novel Ulysses.

Though it is restricted mainly to the novels, it can be expanded to the other works - the dramas, short stories and poems of the authors. It can be applied to any other psychological writers too.

Organisation of the Present Study

The study is organised in five chapters with a brief introduction and conclusion. Chapter one, "An Introduction To Psychoanalysis", explains the theories and laws proposed by Sigmund Freud on which the following chapters are based. The influence of Freud on the two authors is discussed here.

The second chapter, "Inner Self, gives a brief biography of the two authors and illustrates how the Freudian statement "Psychoanalysis throws a satisfactory light upon some of the problems concerning the art and artist" befits them. The third chapter Fictitious Characters" analyses the abnormal characters and their fictitious behaviour appearing in their novels under Freudian light.

Chapter Four "The Stream Technique" testifies the effectiveness with which the stream of consciousness technique is handled by the novelists. The Fifth Chapter "A Comparative Study" makes a comparison between the two novelists. It

summarises the findings and compare and contrasts the two authors. The effect of culture and society on their writings is also explored here. The study conclude with a summary of the findings and suggestions for further research.

The titles of T.Janakiraman's work mentioned are given as per the transliteration chart in this work. At other places the same has not been applied.

Some of the points and quotations may seem to appear in more than one place in the work. But only with a view to stress and explain clearly the themes taken at such places, they have been quoted again. It has become a necessity than a repetition.

CHAPTER 1

AN INTRODUCTION TO PSYCHOANALYSIS

1. INTRODUCTION

The most significant aspect of twentieth century literary criticism is the way in which it has incorporated the new ideas and theories born in other disciplines into its own field. Though the dynamic and turbulent nineteenth century has seen the rise of three major schools of realism, naturalism and symbolism, no single school was dominant in the early years of twentieth century; only academicians like G.Sainstsbury, A.G.Bradley and Sir Walter Raleigh have dominated the field of literary criticism. The need for a new impulse was keenly felt, and the growth of other sciences like psychology started influencing the field of literature.

1.1 Birth of a New Trend

Sigmund Freud, a seminal mind of the modern era, established a systematic account of the human mind and discovered a scientific method to study the unconscious part of it. He published a book titled "The Interpretation of Dreams" in 1900. It outlines a comprehensive theory of the mind and its mechanisms. In this book Freud dealt with dreams. He focused on unconscious mechanisms and their relation to consciousness which gave birth to a new field "Psychoanalysis".

Freud started applying it to other fields of inquiry. His book Psychopathology of Everyday Life (1902) gained him popularity and established his fundamental argument that the mind, however dishevelled it might appear, is governed by firm rules. His attempt to psychoanalyse the Delusions and Dreams of a literary character Norbert Harold in "Delusions and Dreams in Jensen's Gradiva" established the first link between

the two fields -psychoanalysis and literature. With the publication of his work The Creative Writers and Day dreaming' (1908), the link expanded further. In it he compared fantasy, play, dreams and the work of art in order to understand creativity. A subject-object relationship was established between the two fields. Literature offered the manifest hidden self and psychoanalysis in turn gave a novel method to explore it. This inter-relationship shown by Freud himself became popular and "Psychoanalysis" was born.

1.2 DEFINITION OF THE TERM PSYCHOANALYSIS

The apt definition of the term 'Psychoanalysis' is given by the formulator himself. In the course of his conversation with an Italian writer Papini, Freud mentioned the birth of psychoanalysis and defined it as follows :

> "A man of letters by instinct, though a doctor by necessity, I conceived the idea of changing over a branch of medicine-psychiatry - into literature. psychoanalysis is no more than the interpretation of a literary vocation in terms of psychology and pathology".[5]

The theories proposed by him gave way to revolutionary thoughts and trends in the study of literature and art, and came to be known as "Freudism" after its founder. The application of Freudism for the better understanding of literary works - their creations, the characters, the authors and the readers - was named as "Psychoanalysis", based on the branch of science from which these theories originated.

1.3 THE PSYCHOLOGICAL THEORIES OF FREUD

Freud's clinical observations and experiences revealed that there is another force in the psyche other than the conscious, which in fact is more powerful than the conscious itself. He called it the unconscious and postulated that the mental

apparatus can be set in motion from both without and with-in. The discovery of the unconscious and further investigation of the mind helped him develop a host of other theories.

1.3.1 Theory of Mind

The human mind can be divided schematically into three planes namely the Id, the Ego and the Super Ego. Id is the obscene, inaccessible part of our personality and "a kind of cauldron of seething excitement". Only very little part of it is known or revealed through the study of dreams. In common terms it is called as the 'Unconscious mind'. The Ego is the conscious part - the reality principle. It synthesizes the lawless product of Id. It is the 'Conscious mind'. The Superego is the conscience, the impulse towards perfection. It constitutes the 'pre-conscious' or 'subconscious mind'.

The conscious mind contains all the thoughts we are aware of and it is in the normal plane. Sub-conscious mind is more or less an antechamber to the consciousness. All the experiences and thoughts are stored here and forgotten for the time being. When triggered by an associated idea, they are stimulated and recollected at the appropriate time and brought to the consciousness.

The most irrational part of man is the 'unconscious'. It represents the infantile, primitive, amoral and animal aspects in each individual. The egocentric unconscious inhabits in a timeless world. It is dominated and ruled by instincts and pleasure-pain principle governs it. The unconscious life is totally devoid of the concept of negation and is the most powerful form of psychic energy.

1.3.2 Dream Theory

In his work the Interpretation of Dreams (1900), Freud declared that the dream is the royal road to the unconscious. The dream, far from being a bundle of physical excitation,

represents the repressed cravings associated with the unconscious. The basic functions of dreams according to Freud are : the protection of sleep, providing a latent content to the manifest content and, fulfilling a dissatisfied wish of the dreamer. His investigations revealed that a dream is a (disguised) fulfillment of a (suppressed or repressed) wish[6]. The dream work consists of four important aspects of the unconscious manifestations. They are the recollection of the past, the use of linguistic symbols, child-hood memories and the archaic heritage of man. He interpreted dreams using the 'free association' technique and explained the mode of functioning of the primary and secondary process in the mind.

1.3.3 Theory of Jokes and Symptoms

Both Norman Holland and Ernst Kris admit that Freud's theory of Jokes is one of his seminal achievements. Freud believed that an unconscious motive is at play behind the Jokes, symptomatic actions like forgetfulness, slips of the tongue and pen, misreadings, act of omission and commission, etc. that occur frequently in daily life. These jokes and joke-situations help one to understand literature and art.

"Dreams, errors, symptoms, jokes - all exhibit to varying degrees the fundamental role played by impulses in our psychic life. Furthermore, all four phenomena stand in some relation or other to what Freud in the scientific project had postulated as the most primitive, as well as the most vulnerable way, in which impulses seek discharge".[7]

1.3.4 Theory of Sexuality and Oedipus Complex

Freud's theory of sexuality has been subjected to serious criticism from every corner. He is often accused of pan-sexualism, but these accusations stand as a travesty of his theory. As he says :

"It is thus that there is created in the imagination of the critic a pan-sexualism which exists neither in my views nor Jung's.... The wider public, however, are ignorant of this. It is kept hidden from them".[8]

But Freud's understanding of the term "sexual" is broad and explains the deeper concepts connoted by the word. He firmly believed that human actions are conducted by sexuality and identified an unconscious repressed sexual impulse behind every manifest mental phenomenon.

The first major work on this, "Three Essays on the Theory of Sexuality", was published in 1905. It outlines perversions and normal development from childhood to puberty, with a lack of consciousness and an openness hither to virtually unknown in medical literature.

It contradicted all the popular opinions on sexuality. Its main findings are as follows :

1. Sexual life does not begin only at puberty, but starts with simple manifestations soon after the birth of the child.

2. There is a sharp distinction between the concepts of 'sexual' and 'genital'. The former includes many activities which have no connection at all with the genitals.

3. Sexual life aims at obtaining pleasure from the zones of the body. It helps reproduction. But the two functions often fail to coincide completely.

Freud divided the life span of a human being in to four phases. The first phase is the oral phase of the child which extends from birth to its fifth year. The sadistic anal phase is the second and from the third phallic phase from which boys and girls have different developments. The boys enter oedipus phase while the girls get into electra-complex. This is the phase that

determines the later character, perversion or normalcy of the individual, which reflect in the fourth and genital phase. In the fourth phase, some earlier libidinal cathexes are retained, others are taken into sexual function as preparatory, auxiliary acts called fore-pleasure and other urges are excluded either by total suppression or form character traits or under-go sublimation.

The important findings of this second pillar of his theory include the concepts such as Object relationship, Oedipus Complex, regression and neurosis. In fact, this theory in many ways stands out for its unique importance in psychoanalysis even today.

1.3.5 Libido Theory and the Instincts

The somatic demands upon the mind are caused by the forces called 'instincts'. They are the ultimate cause of all activity and of a conservative nature. The instincts can change their aim or replace one another. The two basic instincts dominating the human behaviour are Eros or the love instinct and the Death instinct. The aim of the first is to bind together while the other aims at destroying things. During the biological functioning these two instincts operate either against one another or combine with each other. For example, the sexual act which is an act of aggression, has the most intimate union as its aim, proving the combination of both in one act.

According to Freud, most of the human mental activity is unconscious and driven by the instinctual primary source of psychic energy of Eros. He called it as 'libido', which is sexual in nature. The word 'Libido' is derived from the Latin word "lust" which means an emotional craving for sexual activity. The term libido' is exclusively used to denote the sexual pleasure and sexual desire. It can be defined as

> "The manifestations of sexuality in human actions, dealings, thoughts and perceptions are

> considered to be the expressions of a certain force or power, and it is this force which phychoanalysis calls libido".[9]

It is dynamic in nature and the development of the individual is marked with the development of the libido. The aim of this libido is to get satisfaction through an external object and is often repressed in the unconscious by the socio-cultural factors. The Oedipus Complex is one of the important concepts that Freud developed from his libido theory.

If the libidinal derives are repressed, they lead to neurosis; when they are opposed, it results in reaction formation that leads to mental disgust, shame and immorality. When they are cathecated in a normal process, sublimation occurs. Here the sexual impulses are diverted partly or entirely and become desexualised and socially useful, producing greater achievements.

1.4 FREUD AND HIS THEORIES OF ART AND LITERATURE

The deterministic findings of psychoanalysis establish the fact that the nature of literature is functionally psychological. Freud's own contributions to the study of literature highlight the effectiveness of his method. His article in "Scientica" enumerated eight major fields including language and literature to which his theories could be successfully employed.

Freud broke out of the circumscribed bounds of clinical and theoretical specialization by publishing a number of papers on religion, literature, sex mores, biography, sculpture and pre-history of man. "Obsessive Actions and Religious Practices" (1907), "Creative Writers and Day Dreaming" (1908), and his controversial study of his "Child-hood" (.1910) are only a few touch-stone samples of his undaunted work in solving the great riddles of human existence. All these papers developed a strong link between clinical psychology and the various forms of art

and literature. They created new areas for writers to explore and provided much needed materials for artists to use in their creative works. The new technique offered by it emerged as a promising method for examining literature and art.

Freud was drawn to creative writing and was interested in the life of the artist from the beginning. He admits

> "Works of art do exercise a powerful effect on me; especially those of literature and sculpture; less often of painting. This has occasioned me, when I have been contemplating such things, to spend a long time before them trying to apprehend them in my own ways, i.e. to explain to myself what their effect is due to".[10]

To Freud,

> "literature here exists for the purpose of manifesting, almost in spite of itself, a psychoanalytic truth".[11]

In arts and literature, he saw the manifestation of the human spirit. He showed that psychoanalysis can throw a satisfactory light upon some of the problems concerning art and the artist. What Freud did was

> "to establish the principles of that evaluation of art fall within the purview of psychoanalysis only as they reveal the psychic needs out of which art arises, the psychic materials which it uses and the psychic purpose it serves".[12]

1.4.1 Freud and the Artist

The artist occupies a central position in psychoanalytic theory of Freud. He hypothesizes about the way in which the literary creation occurs. In creativity,

> "A strong experience in the present awakens in the creative writer a memory of an earlier experience (usually belonging to his child-hood) from which there now proceeds a wish which finds its fulfillment in the creative work. The work itself exhibits elements of the recent provoking occasion as well as the old memory".[13]

Hence the artist must be capable of tapping the unconscious early experiences easily. According to Freud, this is done through fantasy. It establishes the link between the unconscious and the conscious creating the possibility of art. The artist according to him knows the path, to come back from fantasy to reality.

> "There is, in fact, a path from fantasy back again to reality and that is art. The artist has also an introverted disposition and has not far to go to become neurotic. He is one who is urged by instinctive needs which are too clamorous; he longs to attain honour, power, riches, fame and the love of woman; but he lacks the means of achieving these qualifications. So like any other with an unsatisfied longing, he turns away from reality, and transfers all his interests and all his libido too onto the creations of his wishes in life".[14]

A true artist has the ability to understand and express his suppressed thoughts, elaborately through his work. By doing so, his repressions which prevent enjoyment find a means of release and offers a sort of consolation not only to him but also for others, especially to his admirers and fans. This concept of pleasure principle establishes a link between the artist and his fans. It strongly links the artist with the common rung of humanity.

> "They so often assure us that every man is a poet at heart and that the last poet will not perish till the last man dies".[15]

In Freud's understanding, the creative artist has a neurotic base. According to him "superior strength is inseparable from disability".[16] In the case of a Freudian artist, neurosis is the artistic wound that forms the basis for his creative work. He is capable of successful arrest of his neurotic tendencies, that finally ends in creativity.

The creative artist sublimates his instinctual urges and embodies them in his works of art. The success of his work depends on the capacity of the artist to sublimate his drives.

1.4.2 Creative Writing and the Dream Work

The creative writing is equated by Freud to that of a child's play. The writer creates a world of fantasy and invests it with huge amount of emotions while separating it sharply from reality. Just as a child's play is determined by its wishes, the creative writing expresses the writer's concealed desires.

In his work Creative Writers and Day dreaming Freud reveals his first theory on the structure of literary work. He begins his psychoanalytic inquiry into what literature is. For him literature, for example a novel, is similar to a day dream. Like a daydream, the emergence of a literary work is an act of fulfillment of an unsatisfied wish improved on an unsatisfactory reality.

> "The fact that all women in the novel invariably fall in love with the hero can hardly be looked on as a portrayal of reality; But, it is easily understood as a necessary constituent of a day dream".[17]

In fact, literature is a daydream and shares the characteristics of a dream work. Every dream, like every creative work and art stimulates and discharges psychic tensions and the sexual frustrations and other disappointments in real life. They undergo a lengthy process making by means of identification, condensation, displacement and indirect representation and finally result as a work of art. The creative writers thus know much about the functioning of the mind than a philosopher.

> "Creative writers are valuable allies and their evidence is to be prized highly for they are apt to know a whole host of things between heaven and earth of which our philosophy has not yet let us dream. In their knowledge of the mind they are far in advance of us everyday people, for they draw upon sources which we have not yet opened up for science".[18]

The importance of dreams in creative art is an accepted premise in romantic literary theory. The structure of a dream expresses typically the method of grammar. Creative writing follows the same pattern.

1.4.2.1 Condensation

This is one of the most important dream techniques that contributes to the understanding of art and literature. It is basically a method of contracting by which the artist converts his intensive feelings in a single image, person or event. For example, in Dostoevksy's Brothers Karamazov, Old Karamazov is not only the father but also a sexual rival. The 'Oedipal Complex' of the author through the underlying motives of the work gets condensed into an acceptable image or representation.

1.4.2.2 Displacement

Unlike condensation, displacement aims at expansion. It transfers the attributes or emotions associated with one thing

to another. Hence the process of internal impulse becomes aware of the external world. The conflict in Hamlet is a projection of this Oedipal attachment towards his mother. Here the unpleasant feelings are normally attributed to others.

Reversal or representation through opposites is the second type of displacement. Freud describes the role of the Chorus in Greek tragedy as a reversal.

Splitting is the third type of mechanism of displacement. A particular motive is divided into several ones. In the story of C.F.Mayer's the good and the bad got split up and displaced into four figures. Freud describes this in his letter of June 20, 1889 to Fliess. A similar split up can be seen in Joyce's Finnegans Wake. Shem and Shaun are the split up ego of H.C. Earwicker.

1.4.2.3 Indirect Representation or Symbolism

Freud generalizes the wish fulfilling element of the creative product to all the authors. Since the fulfillment of the wish is overtly repulsive or unacceptable to the writer, he is altering and disguising it.

> "The essentials poetica lies in the technique of overcoming the feeling of repulsion... The writer softens the character of his egoistic day-dreams by altering and disguising it...".[19]

Symbolism offers the most important means of artistic disguise. Physical or psychic displacement occurs here. The use of symbols in creative writing is widespread and they must be understood, as they satisfy unfulfilled, partially unacceptable and therefore, unconscious wishes of the writer. These, symbols may evade the censorship of the super-ego as in dreams. But, according to Freud, psychoanalysis can unravel the meaning of such symbols. For example, in Jensen's Gravida, the archaeological past symbolizes the infancy of the characters.

Rose in Joyce's 'Portrait' symbolizes the beauty of women and art. It also suggests Ireland (Green Rose) and catholic purity (White Rose). In "The Theme of Three Caskets" (1913), Freud establishes that the three Caskets, in Shakespeare's 'The Merchant of Venice', represent the mother in three forms - mother herself, wife and mother earth similar to Anna Livia Plurabelle in Joyce's Finnegans Wake.

1.4 PSYCHOANALYSIS AND LITERARY CRITICISM

Psychoanalytic literary criticism is one of the standard chapters in the history of criticism. It begins with Freud. He unknowingly laid the foundation for a "new school" of literary criticism by solving the riddle of the Sphinx. His evaluation of art and literary pieces brought in radical imaginings in interpretative strategies and expanded the critical perspectives.

Freud's first venture into this area of literature dates back to 1898 when he wrote a paper on the Swiss writer Conrad Ferdinand Mayer. His story "Die Richterin" is a gloomy tragic story, full of violence, incest, suicide and murder. Freud critically analysed it and ultimately found that the story was Mayer's defense against the memory of an affair with his sister. This clearly indicated that literature is an area which can and usually does reveal the hidden aspects of a writer's life, if studied deeply and critically. This attractive new technique emerged as a promising method for examining literature and welcomed by a number of critics because,

> "It seemed to shed new light on age old critical problems; the mystery of the creative process, the nature of the aesthetic response, the problem of the universality of great art, the problem of the extent to which form and content contribute to aesthetic enjoyment".[20]

1.5.1 Freud's Successive Attempts

Die Richterin remained unpublished for decades. The first critical analysis that came to public notice was about Hamlet. In Shakespeare's play Hamlet, the hero's inordinate disposition delays the killing of his enemy. This delay could not be satisfactorily explained by many critics for a long time. Finally Freud, who felt that Shakespeare's genius "should not be called upon, as an explanation until every other solution has failed",[21] worked on it. Through his critical analysis he brought out the hidden Oedipus complex in Hamlet and satisfactorily explained that the delay is due to Hamlet's repressed incestuous impulses. While commenting on it, he said,

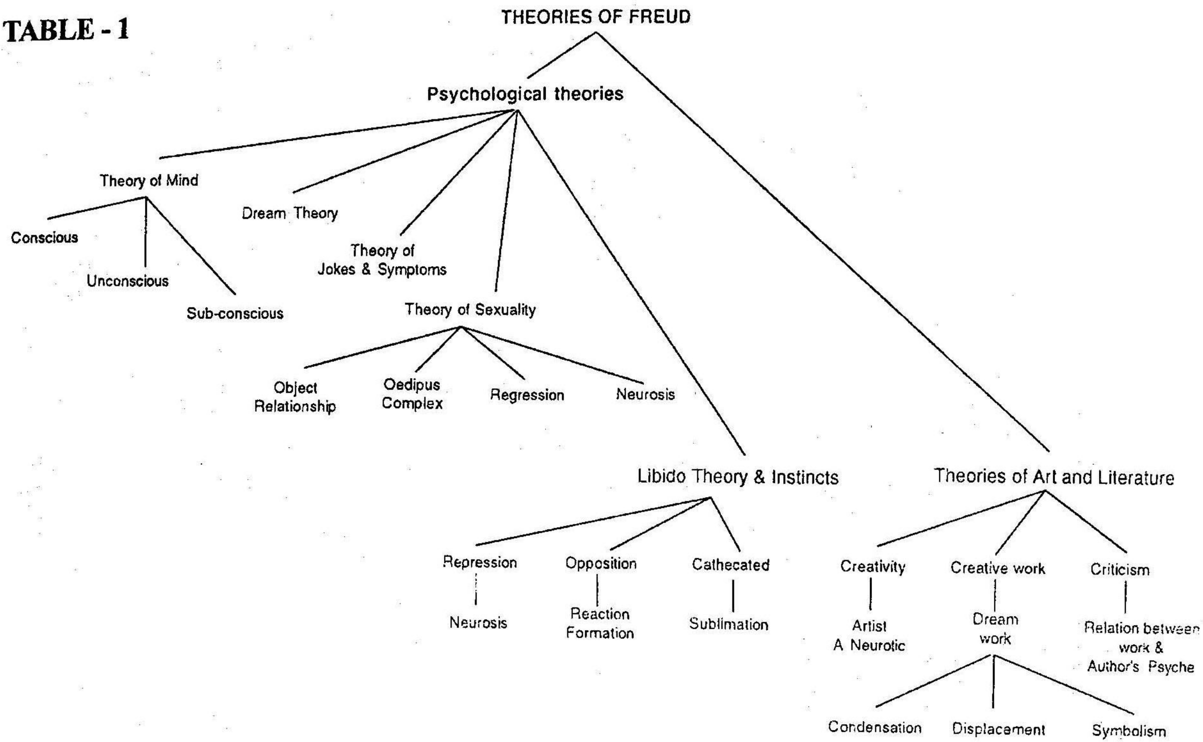
> "The conflict in Hamlet is so effectively concealed that it was left to me to unearth it".[22]

In "Psychopathic Character on the Stage" he made his next literary analysis. He applied his dream theories for the analysis in his work "Delusions and Dreams in Jensen's Gravida" and proved himself to be a capable literary critic.

1.5.2 Freud's Followers

Initially Freud used criticism to substantiate his views. Later he limited his application of psychoanalytic canon for the critical evaluation of literature and art of only the famous artists. But because of its effectiveness, his disciples tried their hands at it and emerged as able literary critics. Foremost among them is Ernst Jones. He attempted to relate Hamlet and Shakespeare based on Freud's original observations. Marie Bonaparte's exemplary study undertakes a psychoanalytic scrutiny of the works of Poe. Others who fall under this tradition are C.G.Jung, Eric Fromm, Henry Rosenzweig, Henry Murray, Theodore Reik and Ernst Kris, whose studies for the most part turned out to be literary case studies. In short,

TABLE - 1


THEORIES OF FREUD
Psychological theories
Theory of Mind
Conscious
Unconscious
Sub-conscious
Dream Theory
Theory of
Jokes & Symptoms
Theory of Sexuality
Object
Relationship
Oedipus
Complex
Regression
Neurosis
Libido Theory & Instincts
Repression
Neurosis
Opposition
Reaction
Formation
Cathecated
Sublimation
Theories of Art and Literature
Creativity
Artist
A Neurotic
Creative work
Dream
work
Condensation
Displacement
Symbolism
Criticism
Relation between
work &
Author's Psyche

> "Classical applied psychoanalytic criticism relates the work to the author's psyche which is explored via analysis of his earliest childhood experiences gleaned from what is known of his life".[23]

Gradually, with the growth of literary sophistication, literary figures and critics like Aiken, Herbart Reed, Thomas Mann, W.H.Auden, Lionel Trilling, William Empson and host of others made psychoanalytic criticism a serious endeavour. However, it is still in the Freudian context and tends to focus on the four general categories, namely - the creative process, the author, the fictive characters of the text and the reader. These four constituents are the principle loci on which today's psychoanalytic criticism is comprehensively based.

1.6 ITS INFLUENCE ON WRITERS

By the turn of the century, psychoanalysis began to involve itself with both literature and literary critics alike. Just as Freud was influenced by the writers of his time like Dostoevsky and Shakespeare, twentieth century writers like James Joyce, Thomas Mann. Eugene O'Neil and others were drawn towards him. His insight supplied new materials and techniques like stream of consciousness for them to use in their creative works.

1.7 FREUD'S INFLUENCE ON JAMES JOYCE

Joyce's writing career coincided exactly with, the publication of Freud's psychoanalytic works - From the Interpretation of Dreams (1900) to Moses and Monotheism (1934-38) the last work to appear during his life time - Freud acted as a stimulus for James Joyce.

Joyce first heard of Freud in conversations with Dublin medical students. He heard of Freud more when he went to Paris as a student of medicine which he had to give up later due to his mother's sickness and the economic situation of his family.

Freud had been a student there himself twenty years before where Joyce joined as a medicine man. The facts documented by Richard Ellmann clearly reveal that Joyce was well acquainted with the theories of Freud.

Richard Ellman's book, The Consciousness of James Joyce (1977) states that Joyce had purchased in Trieste several works of Freud, Jung and Ernest Jones. His list that enumerates the six hundred and odd books, includes the 1927 edition of Freud's Psychopathology in Everyday Life in German and a pamphlet titled "A childhood memories of Leonardo da Vinci".

Ellmann further states that Joyce consciously incorporated Freudian principles in structuring Ulysses. The Psychopathology of Every day Life, Jokes in relation to the Unconscious and the Interpretation of Dreams helped Joyce to present Bloom in Lestrygonians episode. From the usage of'the slip of the tongue' in Ulysses one can realise the extent of Freud's influence on Joyce and his writings. The 'Wake' confirms it.

1.8 FREUD'S INFLUENCE ON T.JANAKIRAMAN

The Freudian theories took much time to penetrate the rigid heritage and cultural aspects of the East. Slowly but steadily it attracted many writers like T. Janakiraman (affectionately called Thi. Ja.), Nakulan, Krithika, Jayakanthan and many others in the Tamil Novel world. T. Janakiraman is often referred to as the pioneer among them. He started his literary career almost two decades after the death of Freud. Yet, T. Janakiraman was much influenced by him. As C.V.Geetha points out, T.Janakiraman's strong attachment towards Freudian principles is revealed through his works. She states that his novel Mōkamuḷ, Marappacu and Ammā Vantaḷ are the outcome of the influence of'stream technique' offered by Freud.[24] The conflict between personal instinct and social customs is the central theme of his novels. He portrayed the socio-psychological problems of the individual, especially women, in the light of

psychoanalysis, and handled the delicate and intrinsic problems of women as an expert psychiatrist.[25] All the women characters of his novels fit well with the following statement of Freud on Feminity and indicate his influence - though not direct - on T.Janakiraman.

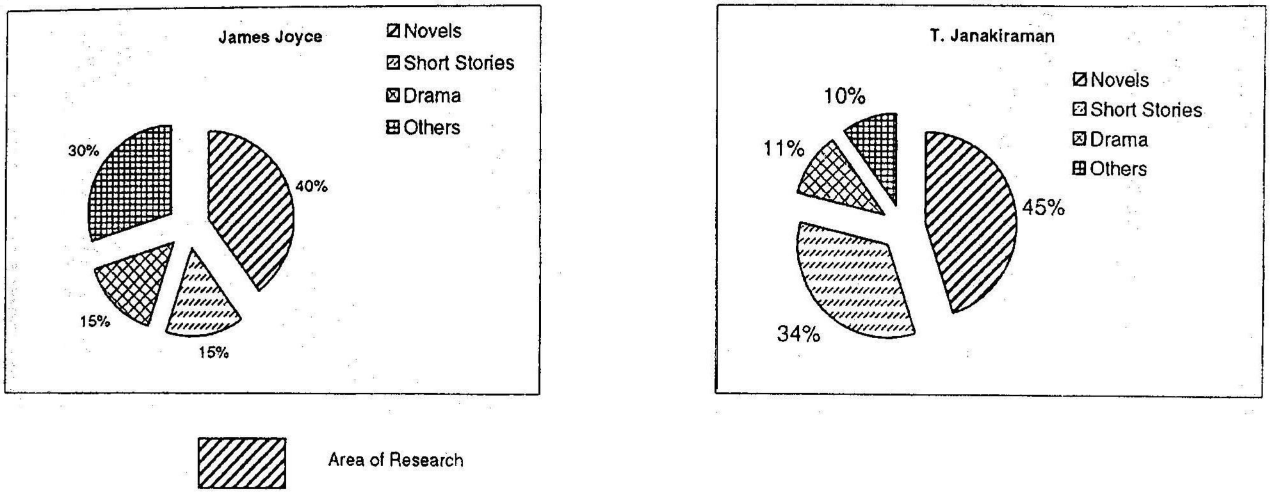
> "The suppression of women's aggressiveness which is prescribed for them constitutionally and imposed on them socially favours the development of powerful masochistic impulses which succeed, as we know, in binding erotically the destructive trends which have been diverted inward. Thus masochism, as people say, is truly feminine".[26]

1.9 CONCLUSION

Thus, it becomes clear that the inter-disciplinary influence of psychoanalysis and literature on one another has supplied new tools for creative writers. It furnished an object for mocking fascination to Joyce, and a means to justify the actions of women who go astray from the accepted norms of the society to T.Janakiraman. In the following chapters, the literary works of the two authors - James Joyce and T. Janakiraman are considered. Joyce's works - Ulysses, Finnegans Wake, and A Portrait of the Artist as a Young Man are considered for this study. In order to supplement the facts found in the novels and a continuity of characters in Joyce's works, his drama Exiles, and short story collection Dubliners are also cited wherever necessary.

T. Janakiraman, in his thirty eight years (1945-1982) of writing career, presented nine novels, plenty of short stories, short novels, travelogues, literary articles, plays and translations. Among them nine novels - Amirtam, Malar Mañcam, Mōkamuḷ, Anpē Āramutē, Ammā Vantāl, Uyirttēn, Cemparutti, Marappacu and Naḷapākam are considered for this study.

DIAGRAM 1 AREA OF RESEARCH



CHAPTER 2

INNER SELF

2.1 INTRODUCTION

The study of the relationship between the author's psyche and his creative work became popular when Freud published his work on Leonardo da Vinci in 1910. From this time onwards, the most significant and famous authors have been 'psychoanalysed' and a new trend to predict the psyche of the creator, supported by the biographical facts came into existence. For example, Jones attempted to establish a close connection between Hamlet and Shakespeare. Such studies gained importance when they clarified a particular historical event or the literary creation itself. Sometimes they relate to the experience of the author while he was shaping the work. Therefore, such a study helps one to understand the work better.

One dormant danger about such a study is that it may turn out to be speculative. To ward off this danger, such studies about the author should always be well supported by their biographical factors found elsewhere. When this is done, the study becomes useful in understanding the characters as well as the author himself. This chapter gives brief biographical note on the authors and attempts to explore the extent to which the novel characters of James Joyce and T. Janakiraman reveal the life and inner self of their creators and testify Freudian theory of art and literature.

2.2 FREUD AND THE WRITER

Freud claims that psychologists can describe the author's mental ills and wells. They may even explore the author's sub-conscious mind. In his essay Creative Writers and Daydreaming, he states that

> "His Majesty the 'Ego' of the writer becomes the hero of the story".[27]

The writer softens the character of his egoistic daydreams by altering and disguising it. According to him,

> "The psychological novel in general, no doubt owes its special nature to the inclination of the modern writer to split up his ego, by self-observation into many part-egos and in consequence, to personify the conflicting currents of his own mental life in several heroes. In certain novels which might be described as 'eccentric', the person who is introduced as the hero plays only a very small active part. He sees the actions and sufferings of other people pass before him like a spectator.[28]

Freud strongly believed and proved the connection that existed between the life of the writer and his works. According to Freud,

> "A strong experience in the present awakens in the creative writer a memory of an earlier experience (usually belonging to his childhood), from which there now proceeds a wish which finds its fulfillment in the creative work. The work itself exhibits elements of the recent provoking occasion as well as the old memory".[29]

Based on the experiments he conducted,

> "a piece of creative writing, like a day-dream is a continuation of and a substitute for what was once the play of child-hood".[30]

The play for the child and the fantasy for the artist are based on necessary psychological connections.

> "By a series of displacements he works from the child at play to the writer's fantasy world, to the novelist's hero bringing together dream and fiction in their joint function of fulfilling a wish".

The fantasies are :

> "either ambitious wishes which serve to elevate the subject's personality or they are erotic ones".

2.3 CRITICS ON THE THEORY OF FREUD

Edmund Wilson has pointed out that application of Freud's theory can lead to literary biography, to the study of the lives of authors as a means of understanding their art. D.H.Lawrence agrees with him and states that 'the writer has shed his sickness' in his books. Then the relationship between the artist and his art becomes similar to that of a patient and his dream. The critic becomes an analyst, takes the art as the symptom and by interpreting it, he can discover the unconscious repressions and drives of the artist. These discoveries may lead in turn to a better understanding even an interpretation of the work of art itself. It not only helps us to understand the personal problems of writers and the underlying patterns of their writings, but also helps one to appreciate the work of art. Trilling holds the view that creative art is a healthier manifestation of the fantasies. Trilling sees in the artist a special ability to sublimate, which contributes to the making of art. In whatever way they express it, they all agree that the creative writing is bound up with two things - the past of the author on one hand and the Oedipal and pre-oedipal mental conflicts of the author on the other. According to Henry James,

> "Novel is an outcome of its author's self experience"

2.4 JOYCE'S WORLD

A brief account of James Joyce's life is given here as it is essential to explore the extent to which it has affected his writing and to judge the inner-self present in his works.

2.4.1 Childhood concerns of James Joyce

James Joyce was born on February Second, Eighteen Eighty Two, at Rathgar, a suburb of Dublin in Ireland. His father John Joyce had a considerable private means in addition to a lucrative post in the local Government that was given to him in appreciation of his services to the Liberal Party.

Being the first born favourite child, James Joyce had a placid childhood. At the age of six, he was enrolled in Clongowes Wood College - an expensive Jesuit Boarding School. This resulted in the separation of the sensitive child from the most significant members of his family, especially his mother, at an early age. When he was nine years old, distress entered his life. The downfall of Parnell, the national leader of the Liberal Party resulted in the termination of John Joyce's post and he struggled hard to make both ends meet. James Joyce was withdrawn from Clongowes Woods and admitted as a free student in Belvedere which was also run by the Jesuits. As their financial situation deteriorated, the family moved from the fashionable neighbourhood of Bray into Dublin with its squalid atmosphere, when Joyce was eleven years old. These frequent disturbances left a deep impression in the mind of young Joyce. The extravagant nature of his father and the growing size of the family added to their misery. Thereafter, he never enjoyed the kind parental care for which he craved during his entire life.

2.4.2 His Exile

From then on, the family atmosphere was clouded by anxieties about rent, loans, mortgages and replacements. Chilled by poverty John Joyce became a heavy drinker with a moody

temper which spoiled the happy atmosphere of the household. The immorality that widely prevailed among the Irish people of that time developed in James Joyce a dislike towards Dublin and its people. The central power of the priests over the young masses of Dublin created fear in the mind of Joyce. He sincerely felt that for the fullest development of his personality, he must escape from the clutches of his home, his father-land and the religion of his forefathers. He left for Paris in 1902 for his medical studies but returned in 1903 to Dublin due to his mother's fatal illness. At the age of 22, in 1904, he eloped to Europe with Nora Barnacle. This time, except for three brief and unsatisfactory interlude, his exile was to be permanent. He visited Dublin twice in 1909 and made his last visit in 1912 and never returned to his native country after that. His relationship with Nora had its ups and downs in its initial stages and was legalized after the birth of their second child. He made a poor living as a teacher and had an unsatisfactory married life due to which he carried on mild flirtations during his stay at Triste and Zurich. After thirty years, the bond with Nora went into eclipse. Ulysses (1922) reflects all these factors vividly. The sickness of his daughter made him reflect upon religion and Finnegans Wake appeared as a result of this reflection. He became a heavy drinker of white-wine and suffered the consequences.

2.4.3 Joyce's Last Days

James Joyce spend last twenty years of his life in quiet retirement in Paris. He was constantly troubled with diseases of the eyes and underwent as many as eleven operations. He led an austere life and was supported financially by his admirers. He moved to Switzerland during the Second World War and died there after an intestinal operation on the thirteenth of January, 1941. All these factors are well documented by Ellmann in his work on James Joyce.[34]

2.5 CHARACTERS OF JAMES JOYCE

Characterisation is an important aspect of fiction. A novelist may base his characters on various sources. He can base them primarily on imagination rather than living sources. Or he can model them on a 'real' prototype. A third type, which is examined here in this chapter is the character that may be based on the author's own being or, on a combination of the author and one or more others. It may be created in agreement with or in contrast to the author. Yet, the author's own attributes still form the basis for the formation of the character.

Joyce has very few characters that he created from sheer imagination. He admits himself that he lacked imagination and could not create new material. But he had the extraordinary ability of rearranging existing material to his own advantage. His early works transcribe the world with remarkable directness. His next distinctive phase includes various characters modelled chiefly on other people. His later novels reveal that he mastered the art of creating the third type of characters - disguising himself, combination of himself with others and contrasting his own self. Stephen Dedalus of the novels A Portrait of the Artist, Ulysses and Finnigens Wake (Shem & Shaun) is the most conspicuous and purest example of this.

2.5.1 Dubliners

Dubliners at first sight seems to be most detached impersonal work. However, a close inspection reveals that throughout his writing he connects his characters with himself by contrast as well as by affinity.

The years in which Joyce wrote Dubliners (1904-7) were busy ones for him. His letters of this time reveal his rapidly changing and difficult personal circumstances. The death of his mother, his estrangement from his family, his relationship with Nora Barnacle, the birth of a son, his status as a writer, his voluntary exile from Ireland and other occurrences of this

period can be traced in Dubliners. Joyce's brother Stanislaus says that only 'An Encounter' and 'A Mother' were based on personal experience. In fact most of the stories picturise Joyce's processes of self evaluation, self definition and self justification at the time of writing.

In Dubliners, Joyce presents images of himself as he would have become had he stayed in Dublin and tries to justify his decision to leave Dublin. Joyce associates himself with his characters in various ways. Three main images used by Joyce in Dubliners are the traveller, the writer and the priest.

The allusions to overseas travel reflect Joyce's own recent voyages. These allusions relate to the 'paralysis' motif of Dubliners. It also foretells the emergence of a modern Odysseus who never leaves Dublin in Ulysses. Joyce's love for a yatching cap and nautical dress as a mark of difference, panache and mobility finds frequent references in the novel. Lenehan in Two Gallants' has the cap as well as Joyce's white rubber shoes and a 'jauntily slung waterproof. Corley's girl puts on a 'white sailor hat'. Jimmy Doyle and his companions end the story on a yacht anchored in Kingstown Harbour in 'After the Race'. In 'A Painful Case' Mrs. Sinico's husband is a sea-captain. 'In an Encounter', the boys dream of escape by ship. In all these cases where voyaging and related matters are invoked, it is clear that Joyce has in mind his own recent experiences. The basic situation treated in 'An Encounter' had happened to Joyce many years before.

More directly, Joyce draws affinities between himself and his characters by making them writers. In 'Counterparts' Farrington makes his living as a writer. Little Chandler aspires to be a creative writer. Ignatius Gallaher is a journalist. James Duffy in 'A Painful Case', translates Hauttmann like James Joyce. He has 'an odd autobiographical habit which led him to compose in his mind., predicate in the past tense, which manifests the Joycean habit, this time in Stephen Hero.

References to priesthood also have such personal associations in mind, and Dubliners seems to confirm it. The first and third stories suggest reasons for Joyce's refusal to enter the priesthood. The Sisters' and 'Araby' anticipate Stephen's turning from ecclesiastical forms to aesthetic and emotional experience, and flanked the collection as envisaged by Joyce for several years. These representatives of the church are also associated with sexual ambivalence or perversity. Aforesaid references to European travel, writing and the priesthood are the largest and most conspicuous bases for Joyce's wry comparisons between himself and his characters.

The shortest and simplest story 'Eveline' has important autobiographical content based on his self-reflection. Frank is equated with Joyce and Eveline with Nora. Frank does share with Joyce his yatching cap, overseas experience, fondness for singing and relationship with a young woman in Dublin. He also differs vary much from Joyce. He lacks for example Joyce's kind of religious and family context. He has no literary interests and suffers from delusions contrary to Joyce and appears as a mock Joyce. Thus the autobiographical chracterisation in Eveline is mostly a matter of contrast. In it Joyce presents the image of a man who amusingly resembles him in appearance and is quite different in spirit, incapable of his own understanding or purposiveness. This sad story and its melancholy is firmly based on Joyce's personal musings.

Similar strategies can be seen in many of the other stories. The last few stories before The Dead' show a progressive effacement of the author. Gabriel Convoy is the most conspicuously Joycean protagonist in later stories. The resemblances between them are well known. His physical appearance, Continental experiences, enthusiasm, teaching, book reviewing, relationship with a woman from Galway who had an admirer named Michael, his fears similar to that of

Richard Rowan in Exiles and of Bloom in Ulysses and his relationship with his aunts are all a minor reflection of Joyce.

The power of the dead over the living is a prominent theme throughout Dubliners. This has a bearing on his brooding over his mother's death, which remained fresh in his mind when he wrote these stories.

2.5.2 A Portrait of the Artist

James Joyce once said : "Many writers have written about themselves. I wonder if any of them has been as candid as I have". A reader of his works will definitely endorse this statement and the critics regarded them so. Especially in 'A portrait of the Artist As a Young Man', the very title suggests that James Joyce did not want to portray any artist but only 'the Artist', meaning himself. It is therefore obvious that the artist whose portrait he wanted to draw was himself.

Joyce's earliest portrait of the artist begins thus :

> "The features of infancy are not commonly reproduced in the adolescent portrait for, so capricious are we, that we can not or will not conceive the past in any other than its iron, memorial aspect. Yet the past assuredly implies a fluid succession of presents, the development of an entity of which our actual present is a phase only. Our world, again, recognises its acquaintance chiefly by the characters of beard and inches and is, for the most part, estranged from those of its members who seek through some art, by some process of the mind as yet untabulated, to liberate that which is their individuating rhythm, the first or formal relation of their parts. But for such as these a portrait is not an identificative paper but rather the curve of an emotion".[38]

and his 1904 essay is no exception. The reader first glimpses its subject praying in the wood as a boy of fifteen. But when 'A Portrait of the Artist as a Young Man' was published in 1914, it opens with the story told to Stephen by his father about the "moocow coming down along the road" that "met a nice little boy named baby tuckoo", a childhood memory authenticated by John Joyce's birthday greetings to his son in 1931 (Letters III, *212).* These features of infancy of meeting of the 'moocow' and 'baby tuckoo' expanded further into a dramatic overture throwing a symbolic shadow not only on 'A Portrait' but as Hugh Kenner claims over 'the entire lifework of James Joyce'.

2.5.2.1 The Infancy

The infancy period between 1904 and 1914 assumed a powerful significance in Joyce's life as well as Stephen's in A Portrait Stephen's mother is putting on the oilsheet after he has wet the bed. His memory moves from the "queer smell" of the oil sheet to the observation that

"his mother had a nicer smell than his father"

Further his affectionate mother

"Played the Sailor's hornpipe for him to dance",

All these memories of Stephen show his oedipal attachment to his mother than his father who

"Looked at him through a glass and had a hairy face"[43]

This fact is closely associated with Joyce's life. The depressed hostility and fear of his father made Joyce to show a sympathetic attitude towards his mother and sister. He developed an excessive affection - perhaps the oedipal, as per Freud - towards his mother.

Stephen's first questioning of the authority of the church after his unjust punishment at Clongows and the 'episode with

Eileen-a protestant - are only a reflection of young Joyce's protest against the restriction of freedom by the church and society. Though it is Mrs.Dedalus who promises that Stephen will apologise, it is Dante who threatens that 'the eagles will come and pullout his eyes".

His mother said :

- O, Stephen will apologize Dante said ;
- O, if not the eagles will come and pullout his eyes.
Pull out his eyes,
Apologize
Apologize
Pull out his eyes".[44]

Here the threat call of 'pullingout the eyes' is repeated many times to show the power and rigidity of the church over its subjects. Dante's threat calls on eagles symbolizes the church and the imperial eagles of Rome and represents an acutely personal threat to Stephen and to Joyce himself.

2.5.2.2 The Personality

The path from Dubliners to the Portrait makes a detour through Stephen Hero, the incomplete draft of an autobiographical novel. There are a lot of points of similarity between James and Stephen. They had similar families and friends. Their childhood experiences resemble one another. They lived in the same places, attended the same schools and left Ireland at the same time. They were both artists in the making who felt that their genius had no chance of progress in the stifling atmosphere of their family, country and their church. Their natures were similar. Both of them were egocentric and introverts.

Stephen's personality is based on James himself. The events which shaped James Joyce were similar to those of Stephen. Stainslaus (James Joyce's Brother), also states that

> "for the character of Stephen in both the drafts of the novel (i.e. in both Stephen Hero and the Portrait) he has followed his own development closely, been his own model and chosen to use many incidents from his own experiences".

Stephen's Character is extrapolated from Joyce's at each point in his development. Stephen's views are at time treated in a raw, awkward and joking manner, a manner which also appears in Joyce's letters from time to time. Hugh Kenner has remarked that Joyce writes clumsily when he has not imagined a person through when he can communicate, a situation that arises most often in letters.

> "When Joyce was unsure of his role, words swarmed in his head but all syntactic sense deserted him".

2.5.2.3 Quest for Freedom

Unlike the ordinary young men of Ireland of his time, James Joyce did not feel that he has any commitment to his mother land. In fact he lived like an exile in his own country and said "Ireland is like the old sow who eats her farrow". Nets were thrown by his family, nation and his religion to hold his soul. He wanted to get out of these nets in order to become a true artist and left for France soon after his graduation. After switching over to many vocations from a singer to a teacher, to a doctor, he returned to Dublin in 1903 due to the death of his mother.

These experiences of the author are reflected in the life of Stephen as well. From the beginning Stephen, like his creator, felt like an exile. In the family, he felt that he was 'hardly of one

blood' with them. In Clongowes he could not become one with other students. He kept away from playing games and mixing with other students. At Belvedere College too he was different from other boys. His literary tastes differed from others that the students considered Stephen as an 'intellectual cranky'. He felt that Roman Catholicism will choke him and prevent him from achieving his life's aim of becoming an artist. Hence he rejects the powerful call of the church to become a priest and selects finally the literary vocation. The last entry on 27th April in his diary, "old father, old artificer, stand me now and ever in good stead", clearly expresses his deep desire to fly away from the prison of Ireland and pursue the path of art in [1] complete freedom, like Joyce.

Both, Stephen and Joyce were convinced that they must break the bonds of family, nation and church in order to be loyal to their chosen vocation of 'a true artist'.

Stephen's relationship to his experience resembles the artist's relationship to his materials, which is particularly appropriate for an autobiographical writer. James Joyce had decided to become an artist but was pulled in different directions. The environment of Dublin and Ireland was not congenial to his progress. His father was an irresponsible man and the family was sinking deeper into poverty. Thus the atmosphere of the house, the disgraceful attitude of the people of Ireland towards writers, the rigid church and its intention to make him a priest made James Joyce flee from Dublin to become a dedicated artist.

Thus the relationship between Joyce and Stephen in the Portrait is more intricate than between the author and characters in Dubliners. The Portrait might seem arid without the exploration of this quirky author -character bond. Moreover, this relationship holds the key to explore the most fascinating characters of his later works.

2.5.3 Exiles

Drama was one of Joyce's early passions. His only drama Exiles also reveals the author-character association as in the Dubliners and Portrait. Richard Rowan's name itself alliterates like James Joyce's. He is a creative writer who lives with an uneducated woman and a young son. He is proud, solitary, jealous and suspicious. He fears but also courts betrayal. He feels alienated from Ireland, spends several years on the Continent. Yet he has a strong bond with his homeland and returns and faces the consequences of it in 1912, the year of Joyce's last visit to Ireland.

These attributes are readily observed in Joyce also. Joyce was an alcoholic and a heavy drinker of white wine. One of the mental consequences of alcoholism is compulsive jealousy. This odd aspect of Joyce's character -jealousy, is well documented and was a constant theme of his early letters to Nora.

2.5.3.1 Role of Doubt

The jealousy present in the nature of Joyce has become violent due to his continuous drinking of white wine and later inherited another demon doubt. The role of doubt in Joyce's own mental makeup has been framed in A Portrait itself. Stephen's artistic convictions depend upon freeing himself from religion and nationalism. Joyce's other works also reveal their heroes more are less in the same state of mind. Shem in Finnegans Wake is

> "Of two some twinminds fornest gods" and 'a national apostate'.
>
> In Exiles, Richard discovers his wife's infidelity. The regret of Richard,
>
> "I have wounded my soul for you - a deep wound of doubt which can never be healed. I can never know, never in this world. I do not

> wish to know or to believe. I do not care. It is
> not in the darkness of belief that I desire you.
> But in restless living wounding doubt",

is never the less reflection of Joyce's mind on Nora. The journalist Robert who can be assumed to represent Joyce's conscious mind advises him seriously;

> "Richard, you are too suspicious,
> It is a defect in you"[47]

and pin points the inherent 'doubt' in both the character's and the author's mind.

In Ulysses, Bloom doubts about the fidelity of his wife Molly Bloom. Though he quickly shifts his mind from that, his thoughts frequently linger around the same theme.

Joyce is justifying this attitude of him through Stephen in A Portrait. Stephen in A Portrait insists that man must fall because only through error (i.e. Sin) can one become fully human and achieve liberation in life and art. According to him, not innocence but knowledge is the releasing agent.

2.5.3.2 Other Resemblances

There is a further affinity. In the cases of both Richard Rowan and James Joyce, the mother objected to the son's choice of a mate and hardened her heart against him and died without seeking a reconciliation. The treatment of marital relationship in Exiles reflects that of Joyce. Exiles was written after the Portrait and before Ulysses functions as a transitional stage in Joyce's characterisation.

2.5.4 Ulysses

Joyce warns that it is insufficient to equate any character with its author or any author with character or to seek in such identifications, the sole meaning of a literary work. But the

critics of Joyce must also accept the corollary. Such issues are too important to overlook. What is essential is to treat them carefully, with well documented facts.

2.5.4.1 Stephen

Stephen Dedalus, major familiar character appears on the first page of Ulysses as he does on the last page of the Portrait and establishes a new pattern in the novel. Later other characters of earlier works appear in Ulysses to delight the reader. It is easy to deduce from 'Telemachus that Stephen is older by an year than he was at the end of the Portrait. He is ' sharing a tower with Buck Mulligan and Haines. Stephen's mother had died and he refused to pray at her death bed; This refusal make the reader to recall his quarrel with his mother about religion at the end of the Portrait. Her death and his response to it fills him with guilt.

Mulligan's

"damn you and your Paris fads"[48]

indicates that Stephen has been in Europe. We find that his plans were not fulfilled. Stephen's desolation in Telemachus' are partly because of the fall back into a world he had tried to escape. In Proteus, Stephen reflects on his time in Paris, where he had studied

"Physiques, Chimiques et natualles"

just like Joyce who started on a medical career. In both cases they have been called back from Paris because of their mother's death. Her terminal illness coincides with their abortive study of the art of healing. All these emotionally complex impressions of Stephen show a similarity and relationship to that of Joyce. This forms the central theme in Portrait and the reader can never miss it. The Portrait continually posed the question of

the autobiographical relationship to his persona. In Ulysses the author-character relationship is buried more deeply.

Stephen of Ulysses shares many of Joyce's past experiences, most prominently the loss of his mother and his visit to Paris. Some of Stephen's Paris impressions had already been noted by Joyce on his own account.

> "Paris rawly waking, crude sunlight on her lemon streets' Moist pith of fails of bread the frog green warm wood, her matin incense court air.. Faces of Paris men go by ... well pleased pleasures, curled conquistadors.

Stephen and Joyce both recorded this response after their visits to Paris. Stephen represents that side of Joyce, which the Paris recollection express.

Stephen on Blooms day still resembles the Joyce of June 1904 in many ways. Stephen's situation on Blooms day is based on Joyce's life at slightly earlier or later date. Sharing of the quarters in Martello Tower, a teaching job in Dalkey, the troubling company of Gogarthy/Mulligan, someone knocking him down in the street and later Bloom like man rescuing him are based on Joyce's life.[51]

The most important 'vital matter' is that 16th June 1904 marks the beginning of Joyce's relationship with Nora Barnacle. Joyce found a remarkable way to commemorate his anniversary. He made this day as the crucial date of Ulysses. The Portrait ends with Stephen leaving Ireland and Ulysses ends after Stephen has met Bloom. He walks out and will not return to the tower, or to his father's house.

> "I will not sleep here tonight. Homes also I cannot go"[52]

This decision of Stephen in Proteus hints that he is not going to visit the Gouldings nor stay with them. It is particularly significant because when Joyce left the tower, he did not go to stay with the family on whom the Gouldings are based.

Stephen makes a teasing comment on Joyce's own autobiographical work Stephen Hero. His remark that Shakespeare wrote the play in the months that followed his father's death[53] reminds us that Joyce wrote Stephen Hero in the months that followed his mother's death. In both cases the literary work was a response to the death of a parent and could not have been written while the parent was alive.

Stephen seeks autobiographical associations throughout Shakespeare's works.

> "As for his family", Stephen said, 'his mother's name lives in the forest of Arden. Here again the death of a parent brings out the literary consequences in Stephen, Joyce and Shakespeare, His boy son's death in the death scenes of young Arthur in King John. Hamlet, the black prince is Hamlet Shakespeare. Who the girls in the Tempest, in Pericles, in Winter's Tale are we know. Who Cleopatra, flesh pot of Egypt and Cressid and Venus are we may guess".

All these things can be equated to prove that 'Stephen is Joyce'. Joyce's mother's death brought from him Stephen's guilt; Rudy Bloom is Joyce's still born child, Molly is Nora. Thus Stephen's opinions do contain a degree of truth in relation to both himself and Joyce.

2.5.4.2 Bloom

When Bloom makes his first appearance, the first quality attributed to him is his taste in food.

> "Mr. Leopold Bloom ate with relish the inner organs of beasts and fowls".

Since then the whole novel begins to orbit around Bloom. It has been claimed that

> "Bloom is exactly as autobiographical as Stephen".[56]

Though this proposition is startling, it is true. Stephen seems to have a monopoly on the factual details of Joyce's of 1904. But a comparison between Molly and Nora stresses the affinity between Bloom and Joyce. When the novel was in progress, in both the families there was a son and daughter. Joyce and Bloom were about the same age. Joyce reached Bloom's Ulysses age, 38, in 1920 when the work was completed. More significantly, Bloom married at 22, the age at which Joyce met Nora.

Bloom seems to take over from Stephen. The "youthful rebel" (Stephen-Joyce) becomes 'a simple middle-class man' (Bloom-Joyce) and represents those aspects of Joyce's life after his meeting with Nora.

Bloom has other attributes which resemble Joyce. Ellmann observes that Joyce's 1909 letters to Nora show 'traces of fetishism, anality, paranoia and masochism.

All these traits are seen in Bloom's character and are highlighted in 'Circe' episode. Bloom's Jewishness, agnosticism and rootlessness paralleled in a positive and creative way. Joyce disliked the oppression imposed by church and State in Ireland. Joyce is making Bloom a sober man like him. Both Jews and the Irish are among the most alcoholic of people and Bloom and Joyce represent them respectively in the novel. The pub-drinking that is described in Ulysses is not an exaggerated picture. In Cyclops the drinking is heavy and the drunked Cyclops attempts violence. Stephen who drinks heavily in

"Oxen of the Sun", remains very drunk till the end of Circe. Thus the clutch of alcoholism in Joyce is revealed in both Bloom and Stephen.

The first serious discussion between Haines and Stephen in "Telemachus" England and Catholicism are stated as oppressors. English authority and anti-semitic sentiments are linked through Mr.Deasy. Bloom's good natured, calm acceptance of Catholic rituals in 'Hades' reveals Joyce's later attitude.

R.M. Adams comments on this use of Bloom's religious back-ground as follows :

"Bloom's Jewishness served, for Joyce as a vehicle for his own pity; his moral complacency; his loneliness, his deep sense of sexual injury; his guilt; his self-loathing".[59]

Bloom's cuckolding dramatises Joyce's erroneous fears of Nora's infidelity. Joyce's relationship with Marthe Fleischman and Bloom's with Martha Clifford are similar. Bloom's remark about Martha's letter,

> "wonder did she wrote it herself"[60]

recalls Nora's practice of copying letters from a book whenever she wrote to Joyce, which irked him.

One amusing affinity between Bloom and Joyce is their desire to become a writer. Bloom is also having a touch of the artist about him like Joyce and Stephen. If Stephen is considered as an aesthete who has to become an artist, Bloom can be considered as a kind of artist manque'. Bloom intends to write out for publication a collection of Molly's sayings using a method of literary research also employed by Joyce. In 'Circe' Bloom imagines himself composing something like 'Dubliners' of Joyce. He thinks :

> "I follow a literary occupation. Author - Journalist. In fact, we just bringing out a collection of prize stories of which I am the inventor, something that is an entirely new departure..."

The above thought which appears in Ulysses on page 458 reveals the "Artist Joyce" in Bloom. Further, in 'Eumaeus' (U-647) Bloom contemplates on writing.

> "Something out of the common groove... My experiences, let us say, in a Cabman's Shelter".

Joyce was Bloom's consciousness in the central episodes of Ulysses and Stephen's in the Portrait and Telemaches to reveal himself.

The qualities of John Joyce that were transferred to the artist -James Joyce as well as Bloom & Stephen - are extensive. The fiction at one point attributes the qualities of wit, articulateness, energy, egotism, irony, alcoholism, idealism and sentiment even to Siomon Dedalus and projects him similar to the biological father of James Joyce.

2.6 ULYSSES - A NOVEL OF CONFESSION AND MEMORIAL

Joyce's projection of aspects of himself into both Stephen and Bloom can be seen in both the novels, 'A portrait' and Ulysses. Both revolve around the struggle of a protagonist to write a book, which is in essence confessional and memorial. The pair of characters comprises past and present manifestations of the same person, the author i.e., Joyce at the age of twenty two and at thirty eight, united by a pivotal event i.e., meeting of Stephen and Bloom,

The pivotal event of unifying Stephen and Bloom falls on June 16th which has a direct bearing in Joyce's real life. It is the day (June 16th, 1904) on which Joyce had his first "walking

out" with Nora and enabled him to bring Ulysses later. Many critics - R.M.Adams, Ellmann, S.L.Goldberg and others - agreed on this union of Stephen and Bloom under the signs of the author and appreciated Joyce's wonderful way of celeberating his anniversary thus making the novel Ulysses as a memorial.

The aesthetic theories proclaimed by Stephen in 'A portrait' and 'Scylla and Charybdis' chapter in Ulysses implies Joyce's inability to achieve his artistic ends till he remained as Stephen. It is only Nora who changed his life and developed the necessary Bloom side to achieve his target.

Here, Joyce makes a confession. When Joyce lost himself in 'the selva' of Stephen-hood and unable to live with reality, Nora stepped in and created Bloom who is involved in and accept the real world. Nora made him 'a man' in every sense, as the life of Joyce reveals it. Joyce, a Nora made man, makes another man in turn. He becomes a father in real life and creates Bloom, a father figure to Stephen.

This unified, significant relation between the three - young Joyce -Nora - Old Joyce on one side and Stephen - Molly - Bloom on the other - is symbolised in 'Ithaca' chapter. Bloom and Stephen standing side by side in the garden are looking up at Molly's (i.e., Nora) silhoutte on the window shade as if paying their gratitude to her. The narration disappears into her voice in Penelope and indicates Joyce's confession of Nora's part in his growth - from inexperienced youngster to an experienced man and father.

2.7 SEDUCTION AND NORA

In Ulysses, Stephen's aesthetic musings frequently creates the image of seduction of Shakespeare by Ann Hathaway. Bloom's thoughts centers around his seduction at the hands of Molly. Molly's thoughts as revealed in her soliloquy in turn

converge in a parallel way and lingers on the seduction of Mulvey and Bloom. Thus the whole novel at one point seems to revolve around the theme of seduction.

This is because of the fact that Joyce wrote this novel when his relationship with Nora went into eclipse due to his compulsive jealousy and suspicion. These two mental consequences of Joyce due to his heavy alcoholism (especially of white wine) are well documented in his letters to Nora and reflected in the novel.

2.8 THE FILIAL ASSOCIATION AND JOYCE

The filial association, between Stephen and Bloom begins in 'Oxen of the sun'. Joyce, while commenting on this particular chapter to Frank Budgen said that Bloom is the "spermatozoan" and Stephen is the "embryo". The chapter mimics the stages of gestation and ends in the birth of a son. Bloom, who is the artistic potency of Joyce comes and activates the infertile Stephen. Here Bloom represents the kind parental concern for Stephen's well-being in the world which Joyce (Stephen) never enjoyed from his father, John Joyce (Simon Dedalus). Stephen provides an outlet for Bloom's (Joyce's) frustrated parental love.

2.9 JOYCE'S PERVERSION AND SHAKESPEARE THEORY

Joyce had an odd wish to be cuckolded. He wished to show the triumph of the rightful husband and father over Nora. With this male dominating notion, he pushed his friend Roberto Preziso towards Nora many times during their stay at Triste.[62] This well documented fact is reflected in the Shakespeare theory appearing in the novel.

2.10 Thus we see that Joyce is present in both Stephen and Bloom and both are equally autobiographical, in spite of the contrast between them. The vital point is that Stephen is young

Joyce and a sum total of his youthful idealism. Joyce in Bloom is well past the age of the youth and presents a more mature and worldly picture.

2.11 FINNEGANS WAKE

Analysis of characterisation specially of auto-biographical characterisation in the Wake, is bewilderingly fluid and difficult to define. This element of characterisation is very close to Joyce himself in all his earlier works. In the Wake, it helps us to solve the puzzle of Joyce's attitude. Joyce himself said :

> "... I am trying to tell the story of his Chapeliyod family in a new way... Time and the river and the mountain are the real heroes of my book... There is no connection between the people in Ulysses and the people in Work in Progress. There are in a way no characters... If one had to name a character, it would be just an old man. But his own connection with reality is doubtful..."[63]

In fact, in the Wake, time, the river and the mountain seem to function as characters. So do words. Joyce's human characters in the Wake are elusive, variable and prone to be archetypal more than individual and literary characters are often created by an accumulation of traits.

This kind of study proves that the traits in question clearly derived from his own focus on autobiographical characterisation. The Wake treats some of the same concerns as Joyce's earlier works.

2.11.1 Shem & Shaun

Thus in the Wake, as in Exiles, Joyce's personality appears divided among characters who compliment one another more than do Stephen and Bloom in Ulysses. Stephen and Bloom are

based on his life at points widely separated in time and hence less complimentary. Shem and Shaun in the Wake, like Richard and Robert in Exiles, represent continuities within Joyce's character and hence they compliment each other. Many of the specific personal references appearing in the Wake concern Joyce, the writer. The Shem of the seventh chapter embodies every literary failing of which one could accuse Joyce and Shem's kind of weaknesses provoke attack throughout the Wake. He indulges in infelicitous word play (Illstarred punster)[64] and stylistic wilfulness, yet he plagiarises shamelessly. Shaun accuses Shem of stealing his ideas as Stainslaus had accused Joyce. Shem seizes trivial utterances of those around him, 'covetous of his neighbour's word'[65] and displays other people's dirty linen in public. Joyce seems to plead guilty to his last charge in the 'Shem' chapter where a scene of washing other people's dirty linen in public occurs literally. Shem's writing can be childish, sentimental, facile, trivial and onanistic. He used to stipple endlessly in artistic portraits of himself.[66] Joyce mocks the self-conscious artistic integrity he had proclaimed in his early years, remarking of Shem that no writer

> 'ever nursed such a spoiled opinion of his monstrous marvelosity as did this mental and moral defective'.[67]

Joyce thus analyses his real, perceived and reported literary failings ruthlessly.

2.11.2 Shem

The Shem chapter of Finnegans Wake is obviously Joyce's autobiography taken a stage further. It mentions many of the events of his life after 1904. It is a fantastic self-portrait. Joyce is presenting himself as bisexual, deranged personality through Shem and attempts at self criticism. He rightly accuses himself of alcoholism. He will not take gin or beer. He brings out this fact in the following :

> "O dear no ! Instead the tragic jester [Rigoletto, Pagliacci] sobbed himself Whey - Whingingly sick of life on some sort or rhubarbarous mandarin yellowgreen funkleblue windigut diodying applejack squeezed from sour grapefruice[68]

The above paragraph is the description of a Swiss White wine that Joyce called archduchess's urine. On page 182, Milton's blindness is paralleled with that of Joyce.

> "Shem is as short for Shemus as Jem is Joky for Jacob"[69]

equates Jim Joyce and his deceitful rival brother Jacob. Joyce's exile is pointed out in the line.

> "He would far sooner muddle through the hash of lentils in Europe than meddle with Ireland's split little pea".[70]

In exile, Shem sends a cable for help.

> "From his Nearapoblican asylum to his Jonathan for a brother"[71]

as James did to Stanislaus.

Shem lives in a fantasy world, dreaming of women's underwear and success as a tenor :

> "an entire operahouse (there was to be stamping room only in the prompter's box and everthemore his quoque kept swelling) or enthusiastic noble women flinging every coronetcrimsoned stitch they had off at his probscenium... when... he squaled the topsquall in Deal Lil Shemlockup Yellin".[72]

Here Joyce is confessing of his fetishism and mild flirtations he carried on in his later life at Zurich and Paris.

During the first world war, Joyce declared his neutrality and stayed in Zurich, without taking active interest in the war or in the Irish troubles. This must have been irking in his conscious. He reflects it through Shem in Finnegans Wake. Joyce accuses Shem as a coward for not fighting in the First World War or in the Irish Troubles.

> "Now it is notoriously known how on that surprisingly bludgeony Unity Sunday when the grand germogall allstar bout was harrily the rage between our weltingtoms extraordinary and our pettythicks the Marshallaisy and Irish eyes of welcome were smiling daggers down then backs... categorically unimperatived by theo maxims, a rank funk getting the better of him, the scut in a bad fit of pyjamas fled lie a leveret for his bare lives [to Switzerland, where he hid under the bed] hemiparalysed by the tong warfare and all the shemozzle... his cheekes and trousers changing colour every time a gat croaked".[73]

Thus, Joyce's self centered obsession with his autobiography, his fondness for trivialities are all revealed in Finnegans Wake.

2.11.2 Personal References

References to eyesight for example, usually involve Joyce's own troublesome eyes, 'a poor acheseyeld from Ailing' -sore-eyed exile from ailing Ireland - etc. recall his self, depiction as an international eyesore and "piteous one winker'. Which refers to his famous eye patch. Several passage anatomise moral failings of which Joyce was accused. For example complacement egotism: he

> "acts active, peddles in passivism and is a gorgon of self ridgeousness".

Few incidents from Joyce's outer life appear as events in the Wake, such as his legal battles and Henry Carr incident. He minimises the distance between the work and the author and the reader is thus encouraged to equate work and author. The Wake appears to be the final statement about Joyce's consciousness. The Wake is Joyce's assertively 'confessional' work. Its difficult language and the elusive people create masks behind which he can bare his soul.

The main concern of the Wake is with guilt and attempts to deal with guilt. Joyce circumscribes the guilt by specifying its causes and attributes it to particular characters. Earwicker is one among them. His unspecified sin in the park releases a huge sense of guilt in him. This inevitably makes one to speculate about biographical bases for such concerns. Joyce's anxiety about his effects on his children's life comes to mind. Worry about Lucia's increasing mental disorders and anxiety could have influenced the later portions of the text. It is Lucia who

> "tears up lettereens she never apposed a pen upon".[77]

2.12 JOYCE' REPENTANCE

Life for Joyce became increasingly a painful business in his later years. His daughter Lucia Joyce, in her early twenties was hospitalised for the treatment of Schizophrenia. Her violent and confused behaviour put Joyce in distress. His depression was sometimes so acute and he questioned himself whether her illness had been inherited from him or aggravated by his relationship with her. Further Joyce knew of Freud's teachings that parent was responsible in someway for his Child's Psychic state. This guilt and misery permeated Finnegans Wake and made it a book of repent. Wake explores his relationship with his daughter in an attempt to confess and expiate his guilt. Edmund Willson stated in a review that appeared in 1939, when the Wake first published that the deeper levels of meaning of the

book is concerned with the dreamer's relationship with his daughter, Joyce commented that "the review is sharp-sighted".

In his last book, he takes on all sins, but by making art from them, he became a martyr on his own terms. Joyce pours both self and world into his book and admits the continuity between his life and other lives. In short, The Wake should be seen as a gesture of reconciliation of Joyce.

2.13 CHARACTERS OF T.JANAKIRAMAN

T. Janakiraman has given more importance to the characters in his novels. In fact, the personal problems of the characters form the main theme. Though he has woven his novels around the characters, he had the least interest in creating them out of sheer imagination; T.Janakiraman has modelled them on a 'real prototype'. Sometimes, he based them on his own being and expressed his feelings, emotions and experience of younger days. At other, he used a combination of one or more real persons with whom he had lived and moved. He says :

> "I have created true human beings. Sometime, I have created a single character by fusing the traits of three or four persons".[78]

Chitti endorses this fact in his preface to T. Janakiraman's Nalapakam;

> "Self experiences of a literary artist form the basis for the creative circumstances and characters in novels. The creative works of T.Janakiraman offer a solid proof to this fact. Those who have moved with him closely are aware that the people whom he saw, met and moved are brought as character in his novels with new dimensions".[79]

TABLE 2 : Novels and Main Charactors

Author	Novels	Main Characters	
		Male	Female
1. James Joyce	1. A. Portriat	Stephen Dedalus	-
	2. Ulysses	Stephen Dedalus Bloom	Molly
	3. Finnegans Wake	H.C. Earwicker Shem Shaum	Anna Livia-Plurable
Total	Three	Six	Two
2. T. Janakiraman	1. Amirtam	-	Amirtam
	2. Malar Mañcam	-	Pali
	3. Mōkamul	Babu	Yamuna
	4. Anpē Āramutē	Ananthasami	
	5. Ammā Vantāḷ	-	Alangaram
	6. Uyirttēn	-	Anasuya
	7. Cemparutti	Chattanathan	-
	8. Marappacu	-	Ammani
	9. Naḷapākam		
Total	Nine	Four	Six

2.14 LIFE IMPRESSIONS IN THE NOVELS OF T. JANAKIRAMAN

2.14.1 Natural Surroundings

T.Janakiraman was born in Devankudi, a village in Tanjore District. His younger days were spent in rich fertile agricultural villages on the banks of the river Cauveri. Based on his experience, he says :

> "In my opinion, the best boon for a budding writer is to quit the identical mechanical city lives like Madras and Bombay and live in villages under the natural surroundings".[80]

He lived for nearly thirty three years in such surroundings. This gave him an opportunity to observe closely the land and its people. The feudal system that prevailed over that area, the rich land lords and their indisciplined life resulted out of the prosperity, the fine arts and culture of the soil made indelible impressions in his young mind and later found expressions in his novels.

2.14.2 Father Image

Janakiraman admired his father *very* much. His influence on Janakiraman was so great that he feels indebted to his father for the knowledge of Sanskrit and Carnatic music which the author inherited from his father. In an interview given to the magazine 'Deepam' he states that even his father was a contributing factor for writing Mokamul, the crown of his creations. The father character in all his novels is based on his own father image.

2.14.3 Influence of the River Cauvery

As T. Janakiraman is a native of Tanjore, he hails the river Cauvery which is responsible for the fertility of the land. His admiration for the river reflects itself in every novel of

Janakiraman. Babu, in Mokamul ruminates on the wonderful aspects of Cauvery

> "Even in this fast flow, a calmness and submissiveness are present. Why? Is it because of its traditional habit of giving others? Is it the satisfaction derived by making others to live?

Similarly the width and calmness of the river makes Appu (in Amma Vantal) to think :

> "Where do we have such a mile broad Cauvery there?" (at Madras) Where do we have such a broad Cauvery which proclaims that all these calmness is due its flow?"[82]

The village Annavasal described in Marappacu is bordered by a branch of Cauvery that splits up into two halves a mile away from the village and flows to the north and south of it.

The foaming and frothy flood of Cauvery is also picturised by him as follows :

> "Cauvery, with the dashing floods moved like a big snake that is rolling with a hiss. It appeared like an elephant moving".

He adds :

> "Cauvery is fully flooded; The waves touched the culvert frequently with a clucking sound".

Its fertility made an indelible mark in the mind of Janakiraman and finds an expression through his characters. Mōkamuḷ Babu Wonders :

"How tall are these coconut trees on the banks of Cauvery! The soil makes even the bamboos to grow like a pillar. If the groves and circling Cauvery are not present what credit this Kumbakonam has?'

Appu's mother has the same feeling in Amma Vantal :

> "My goodness! What a fertility! What a greenness! Will the Causarina trees be so tall? Not even a single tree is small or undergrowth". She looked at the Cauvery that spread in front".

The association of his characters with the river is only a reflection of T.Janakiraman's association with it which Appu expresses :

> "The same Cauvery which is observed from those days... seeing for the past sixteen years".

2.14.4 Impact of the Family Surroundings

T.Janakiraman admits that from his child-hood, he had a notion to revolt against convention. Perhaps this may be related to an incident that happened in his family, when he was young. Two of his sisters married a single man as the elder could not bear any issue. He opposed it vehemently but in vain. When his brother-in-law died, both of them attained widowhood.

This incident made him to reflect upon the helpless conditions of women in a male dominated society and to revolt against such customs. Hence the conflict between traditional customs and conventions and the call of the life forces became the keynote of his novels.

Further, he was born with four sisters and an elder brother; and lived in a big joint family. He gained full knowledge of a joint family, the silent struggle that women undergo in such a family and ruminated on them and some of his novels are the outcome of such ruminations.

2.14.5 Influence of Social Surroundings

T. Janakiraman graduated in History from Kumbakonam Arts College. During this period, he stayed in a relative's house and interacted with the society around him. Of all the people he

interacted with, an old lady who lived in that house attracted his attention most. He called her 'spectacled grandma' and spent the evenings chatting with her. He says:

> "That old lady is an embodiment of moral stories, folklores, proverbs, keen observation and talkativeness. I started respecting this clever lady's cheerfulness and wisdom. I daily spent two precious hours of my college life with her. I conversed with her and noted her sayings in my mind. A greater part of my writing ability must have been from her - a nutshell of her wide knowledge".[89]

He further adds :

> "...Anyway, the factors that affected my writing are - my father, spectacled grandma and my village that has welcomed me but not accepted.."[90].

In short,

> "the contrasting situation of the Vulgarities in which the human mind indulges due to the fulfilled needs, over comforts and excess leisure emerging as a merit of that place acquires a speciality in Janakiraman's writings and reveals the intricate personality of the people of that locality".[91]

2.15.1 T. Janakiraman and Amirtam

Walter Allen, an English writer and novelist says that self revealation through characters is an inevitable part of novel writing. He says :

> "Even the characters whom the author thinks that he has selected from various facets of

> life, reflect his own individuality and reveal the personality that is deeply buried in his unconscious mind... Every novel has biographical part in it".

This holds good for Janakiraman also.

The very first novel Amirtam expresses his views about Deva Dasi System which was widely prevalent in the society during his younger days. Janakiraman's anger and hatred against society which called prostitution as a profession and prostitutes as a legitimate caste to lead such a life expresses itself in the stream thought in the novel.

> "This is a profession; A separate caste to run it.
> Who established such a mean way of living?
> Who called it as "age old darma?""[93]

A keen observation of the life of such a class enabled him to paint a vivid picture of such streets, internal classification and the whims and fancies throughout the novel.[94]

He believed that the wealthy lusty land lords are the cause for the emergence of the age old profession[95] and suggests legitimate marriage as the only solution to overcome the evil, through Rama lyer, the history professor.[96] Rama lyer further reflects the opinion of Janakiraman that the right way to solve the problems of life is to face them with courage and not by running away.[97]

2.15.2 Innerself In Mōkamuḷ

Innerself of the author is revealed through Babu, the hero of this masterpiece of T. Janakiraman. His pent-up emotions of younger days, his merit, weakness and childhood remembrances are very well expressed through Babu who is none other than the author.

Janakiraman admits that his father was a creative force to write his masterpiece. Babu's father Vaithi in Mōkamuḷ is framed after his own father Sri Thiagaraja Sasthrigal. His father was an expert singer and kindled his interest in Carnatic music. He encouraged Janakiraman to learn music and even wished his son to take it as his profession. Starting with the stream thought,

"Who will get such a father like that?"[98]

the affectionate father's attempt to encourage the young mind of Janakiraman (Babu) runs nearly for four pages in the novel. In the evenings, his father entertained the family members with his enacting and mimicry.[99] In Mokamul Babu does the same to entertain his friends.[100] The Father figure in fact, in all his novels are casted in the model of Vaithi.

There are many parallels between Babu and T.Janakiraman in this novel. The author's inability to learn mathematics during schools days and his ultimate refuge and graduation in History are well expressed through Babu.

> "...He (Sanku) is good in Mathematics. How do they learn mathematics so quickly and easily? During every holidays, Babu will go to Mayavaram from Tanjore to learn mathematics from him. He learnt mathematics like ABX, YDC etc. in a round about way only from Sanku; not from the teaching of the school teacher. Even that Babu learnt only in the last year of his high school days. Babu even had the feeling that he passed the school final only because of Sanku's spoon-feeding of mathematics. If he had learnt it before two years, he might have opted for mathematics in the fifth form (i.e. School Final class) and also at college and qualified for a doctor or engineer".

As he could not get through in the selection test conducted at the beginning of his "fifth form", he was humiliated by his science teacher. Ashamed of this incident, he stood in front of his history teacher, Rangasami who also loved music, seeking refuge. He continues :

> "Both the hearts merged with each other and Babu gave a special place to him in his mind and heart. It is he who sowed the seed of interest in him for all the fanaticism he developed later in reading books, studying and debates".[101]

Author's stay in Kumbakonam during his college days is similar to that of Babu. Both of them stayed in a relatives house, both are interested in music, both acquainted with an old lady-spectacled grandma in the case of Janakiraman and Neelu patti in the case of Babu - and the rest. Their fathers exhibit similar traits and love towards their sons. Both of them lived in rich fertile villages.

T. Janakiraman is an expert musician. Chitti says that music is his ancestral property.[102] He learned music from four or five teachers during his school days. His father gave full encouragement and even wanted him to become an expert in music. Janakiraman admired one of his music teachers **as** follows :

> "I practised music under Umayalpuram Swaminatha lyer for a short period. In fact, I had the privilege of observing him closely rather than learning. He is an embodiment of music".[103]

Janakiraman considered music as a curator. Throughout the novel he makes the hero to take refuge in music during his troubled times and expresses his ideas and knowledge in music through Babu. The following and many such passages like them

frequently appear in the various pages of the novel offering valid proof

> "Raga is so pure; The form of Raga is so beautiful... It has that amount of power".
>
> "Raga has a shape and beauty. It will be revealed only while singing".
>
> "Good music will give peacefulness and calm the troubled minds".[104]

Ranganna in the novel is a replica of the guru of T.Janakiraman. Throughout the novel his love, dedication and admiration of his guru is revealed through Babu. Babu's interest, talent and knowledge of music is similar to that of the author.

Babu's talents in enacting dramas and singing carnatic music are hailed by Sastrigal in the beginning of the novel Mokamul. The following conversation between the shopkeeper Arumugam and Sastrigal introduces the hero Babu, his talents together with his father's expertise in music:

> "...Arumugam, look here, Even Sir is taken-aback by your speech. Do you recognise him ?
>
> ....
>
> Last year they staged a drama in the college. Have you seen that ?
>
> 'Seen'
>
> Then tell me who he is ?
>
> '..........................'
>
> Why so much delay ? Don't you recognise him?
>
> He played the Leelavathi's role.
>
> 'O ! Yes; I could not recognise him'

Yes, that is the secret...........................

....

"It is all inborn; Needs god's blessings., you are even dancing nicely. It is a gift. All can not get it"..........

....

'What ? are you the son of Vaithi?'

Yes.

"That is why you are surpassing your father. I thought in the beginning itself it should be hereditary... your father's voice is unique and touches the soul".[105]

Babu is pictured as seeking refuge in music whenever he is upset or fails in life. The merits of music, its healing quality, pleasing calmness and the rest that are clearly brought about in the novel are from the author's own experience.

Other characters like Venkataraman, Baloor Ramu are also life reflections of Janakiraman.

2.15.3 Aspects of Self in Ammā Vantāḷ

When this novel made its maiden appearance, it created a controversy among the public. Many condemned the novel and the novelist as the central theme deviated from the accepted norms of the society. Undeterred by this criticism, Janakiraman asserts that "Amma Vantal" is an extract of his own strange experiences in life. He says :

"Every character in "Amma Vantal is a mixture of seven or eight characters whom I have seen".[106]

He even declares

> "I can even show you in person the existence of a character like Alangarathammaļ in Kumbakonam".[107]

As we have seen earlier, Janakiraman's indebtedness to his father makes its appearance in the very first chapter of this novel too, for nearly three pages. Appu recollects the day of his arrival in the padasala. The affectionate father's tender care to his young child which Janakiraman enjoyed during his child hood reflects in it.

> "That day he (Appu's father) brought him to admit in the padasala... His father was lying down by his side the whole night, patting his back and hand. In the morning, he brought him (Appu) to the same Cauvery, to the same culvert. Father took the child who was standing on the shore of bubbling river due to fear by hand and bathed him in knee-deep water. Then washed his dothi and loin-cloth... He then gave the wet dothi to wear. His father even tied it around his waist. Pasted the sacred ash and applied it on his fore head. On chest; on the hand....."[108]

He even advised him to behave well and then took leave of Appu.

Janakiraman had the opportunity of hearing the 'Kathakalashebam' of his father daily at night and sometimes even assisted his father in singing songs on the stage. This experience made him to cast Dandapani - Appu's father - on the same lines. In an interview to Deepam magazine, Janakiraman States,

> "My father is a great scholar in Sanskrit He will explain the meaning of the slogas so simply and

> beautifully that it will record itself in the mind... He will make it so simple that even a layman can appreciate the poetic genious of Valmiki".[10]

Further, author's family members used to sit together and chat with one another in the evenings. On such evenings his father used to mimic and act like persons whom he met and amuse the family. Kaveri, Dandapani's daughter reflects this aspect of doing mimicry in the novel.

As Janakiraman himself admits other descriptions of Aganda Cauvery and Vedapadasala appearing in the novel are all from his child hood experiences.

2.15.4 Revealation of T.Janakiraman in Marappaçu

Chitti says that Janakiraman is an ardent follower of Ku. Pa. Ra.

> "In Manikodi tradition, four young writers revolved around Ku. Pa. Ra. - M.Venkatram, Karichchan Kunju, Swaminatha Athreyan and Janakiraman. Among these close friends who have taken Ku. Pa. Ra's refined literary style as their ideal, Janakiraman has also succeeded in creating a literary tradition and became immortal".[114]

Hence there is no wonder that he reflects the views and basic characters of the Manikodi - generation. Just like Ku. Pa. Ra., Janakiraman disliked the customs, rites, rituals, age-old regulations and traditions, as they curtailed the individual's freedom. He rose against the injustice done to the individual especially woman and wished to bring about changes in the society - In his view,

> "A humanitarian will try to change the out-dated traditions. If the male-female relationship tends

> to become a tool for sexual exploitation, then the institutions, traditions and principles created for such purpose should either perish or change. In my opinion, a literary writer can help in his own way to achieve this"[115].

This feeling of Janakiraman finds its expression through Ammani and Kandu's last son in this novel. Ammani, the heroine of the novel admires Kandu as a child, and later hates him because of the cruelty he shows to his eighteen year old daughter when she becomes a widow. The following lines express her suppressed anger:

> "I felt like applying the dirt of his (Kandu's) foot on all over his body. Like a goddess in distress (Batrakali), I felt like showing my teeth and angrily gleam at the people of Agraharam who fight at court, Kallar Street, Slum and Chaliar Street. I did everything in my mind".[116]

She is vehemently questioning Kandu in her mind with rage:

> "What is the use of studying so much? What is the use of getting the titles saying that you are a great seer and an expert in the whole world? What is the use of the disciples standing infront with folded hands? What is the use of shedding tears while hearing Gopali's music during Sankarajayanthi festival? You do not know to shed tears for your own, daughter. You are unaware of her bereaving with tonsured head and white clothes in the next room".

These are the thoughts of Janakiraman, the humanitarian who championed the cause of women's freedom expressed

through Ammani. The shout that Kandu's lost son makes at the prohit:

> "Haven't I told you not to do this!"[118]

reveals the author's disagreement with the inhuman custom of humiliating a lady who becomes a widow. The lines appearing on pages 26 and 27 of the novel Marappacu describes the suppressed feelings of the author and of Kandu's son.

The descriptions of the rituals and the condition of Kandu's daughter brings out the hidden memories of the author. Perhaps this may relate to an incident that happened in his family when he was young. Two of his sisters married a single man as the elder could not bear any issues. The author opposed it vehemently but in vain. When his brother-in-law died, both of them attained widowhood which became indelible in his mind.

The deep devotion and knowledge that Janakiraman had in music unknowingly finds its expression in almost all his novels. But in Marappacu and in Mokamul, he is creating characters like Gopali, Babu, Ranganna and Marati Singer to expose his complete knowledge in Carnatic music. Janakiraman's close friend and contemporary Karichan Kunju says :

> "T. Janakiraman and myself used to go to the music concerts together. In the room also, music experts assemble frequently and enjoy singing. These experts appreciate Janakiraman's way of singing ragas, gamagams and sanjaras. I am disclosing it here just to show that his devotion to music has grown along with him from his younger days".[120]

From this statement one can understand that the music talent of Gopali in Marappacu that makes the people of Annavasal spell bound is that of Janakiraman.

2.15.5 T. Janakiraman in other Novels

Other novels of Janakiraman also reveal his innerself. He was born with four sisters and one elder brother and brought up in a joint family. The keen observations made by him during this period made him analyse the pros and cons of such a system in Cemparutti which picturises the position of women, their pent up emotions and lack of expression in such a set up, and the psychological outcomes of it. Malar Mancam seems to be a re-analysis of the same theme of joint family system.

Just like Byron, Hardy and Bharathi, Janakiraman hailed womanhood and believed in the creative force of women. This belief found its expression through Chengamma in Uyirtten. She takes leadership and succeeds in uniting the village against all odds. The knowledge he gained about the places in North India and abroad finds its place in his last novel 'Nalapakam'. His faith in the rituals of Hinduism finally overcomes him and expresses itself through Kameswaran in the novel.

2.16 A CRITICAL ANALYSIS

In the case of James Joyce, one sees that examples of autobiographical chracterisation do exist in Dubliners. But they are mostly oblique and ironic. In Stephen Hero, the autobiographical figure is appealing. Exile investigates Joyce's own personality and circumstances. Ulysses permits a further treatment of the interplay between the self and the author. In Finnegans Wake, Joyce goes further and fully acknowledges his own participation in the flux of personality. As Ellmann puts it,

> "... in A Portrait of the Artist as a Young Man, Joyce had demonstrated the repetition of traits in the first twenty years of the person's life; in Ulysses he had displayed this repetition in the day of two persons; in Finnegans Wake he displayed it in the lives of everyone".[121]

In short, the whole life of James Joyce is revealed through his works. Almost all the main characters are mirror reflections of James Joyce. In a way it seems that he has attempted at a frank confession and self criticism in his creations. A critical reader and a keen observer can trace-out the author's life from his child-hood to the last days. They are all well documented in his letters collected and published in three volumes by Ellmann under the title "Letters of James Joyce" and supports the claim.

In the case of T.Janakiraman, it can only be said that his ideas rather than his life is greatly revealed through his characters. Though he has casted them all on the real life-like models with whom he had acquaintance, very little of his self is revealed in them. Only lesser personal references are seen in his novels. For example, his talent in Carnatic music, dislike in mathematics, affection and attachment to his father, and interest in his native place alone are reflected in his creation. He reflected more about others than about himself in his characters. All the father figures appearing in his novels reflect his father Vaithi's traits. Whereas only the character Babu in Mōkamuḷ resembles the author, that too, to a certain extent. His music teacher makes his appearance as Ranganna in Mōkamuḷ.

The 'spectacled old lady', and his sister's husband are also introduced in the novels Mōkamuḷ and Uyirtten respectively. Other such characters who can be cited as examples are Ananthasamy in Anbē Āramutē, Ammani in Marappacu, Venkatraman and Baloor Ramu in Mōkamuḷ and Chengamma & Anasuya in Uyirttēn respectively.

This may be due to the fact that his life is not much eventful as that of Joyce to be revealed in his work. Further the cultural back-ground and the parental care and affection shown to T.Janakiraman might have shaped him as a clean man with strong character with very little turning points in his life. Secondly the documentary evidences are also less in the case of

Janakiraman. On one hand, it is not in the custom of Tamil literary world to collect and publish the personal datas of the authors. To cite an example, even in the case of the world famous poet Thiruvalluvar, the personal datas are still lacking. On the other, Janakiraman never spoke or wrote much about his creations as Joyce did.

As Chitti says :

> "A big defect in T. Janakiraman, who does not know to show-off himself as a famous writer, is that he never speaks about his creations. Whenever he gets a chance or compelled to say about his writings, he briefs about the common aspects of literature and tactfully avoids beating his own trumpet about his achievements".[123]

What one can deduce of him and his life is only through friends like Karichan Kunju and Chitti.

As for T. Janakiraman, the strength and solidity lies in his use of real models and subjective experience. He shows little or no interest in creating imaginary characters. They are neither ideal nor literary. All of them emerge from the middle class, forward community to which the author himself belongs. The realistic setting of Tanjore district makes them more realistic and results in Ezhil Muthalvan calling Janakiraraan as "Cauveri Padagan" - (Singer of Cauveri)[124].

2.17 CONCLUSION

Out of the three novels of James Joyce namely A Portrait, Ulysses and Finnegans wake, a total number of eight main characters - six males and two females - are figured. Of them five male characters - Stephen in A Portrait, Stephen in Ulysses, Bloom, Shem and Shaun - are reflecting Joyce's personality and the female character, Molly is reflecting Joyce's Fiancee, Nora.

The short story collection Dubliners and the drama Exiles are also cited here only to add more emphasise to the fact that James Joyce has 'Shed his sickness' in every work he created.

In the nine novels of T. Janakiraman (chart) six female characters and four male characters occupy the central position and arrest the attention of the readers. But only Babu in Mōkamuḷ resembles the author to a certain extent. None of his female characters are related even indirectly to the author. Only his ideas are expressed through them.

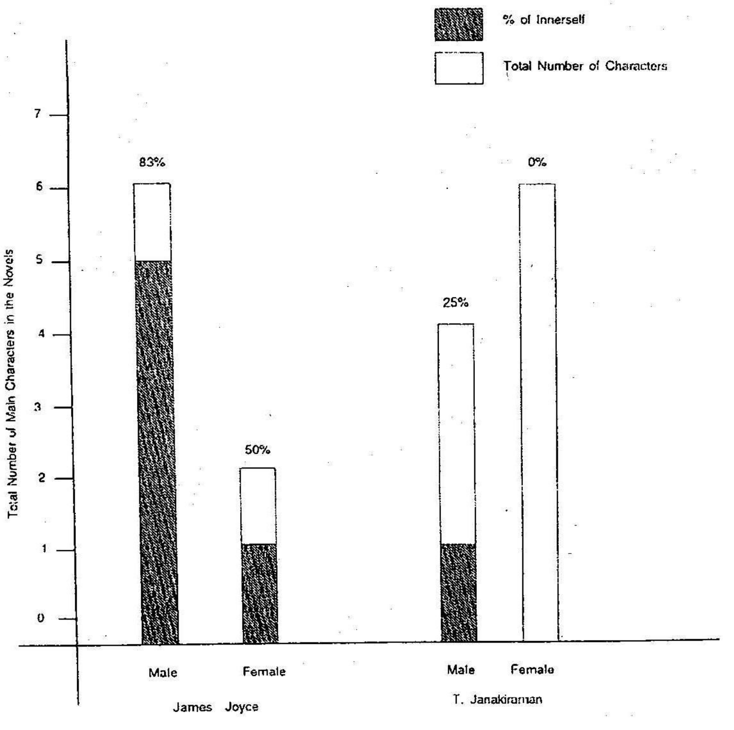
Thus the studies on characterisation are intrinsically interesting and interwoven with the innnerself of the author at varying degrees proving the formulated theory of Sigmund Freud.

> "The creative writers do shed their sickness in one way or another in their creations".

James Joyce and T. Janakiraman are no exceptions to this.

DIAGRAM - 2

PERCENTAGE IN INNERSELF



CHAPTER - 3

FICTITIOUS CHARACTERS

3.1 INTRODUCTION

As there can be no drama without a plot, there can be no fiction without characters. Even Samuel Beckett who can envisage plays without actors accepts the need for characters in fiction. The success of a novel lies in its characterisation. Even literary critics acknowledge the human interest of the characters about whom they read and analyse. Such characters appearing in novels generally seem to be exaggerated or strange. They may even appear super human or unreal. Sometimes they may look abnormal and deviated from the normal life. But an investigation of such characters - which is specially applicable to novels - will reveal that all of them are human in someway. Particularly psychoanalysis can help us to understand how this is so. It explains the fictitious, abnormal characteristics and contradicting behaviour of these characters are typically human ones. This chapter is an attempt to study such fictitious characters of James Joyce and T. Janakiraman. Of the innumerable characters created by both the writers only the typical ones are taken here for the analysis.

3.2 FREUD AND CHARACTER STRUCTURE

The formation of character, according to Freud, depends on the working of the biologically determined instinct on the individual. In his words :

> "We can, at any rate lay down a formula for the way the character in its final shape is formed out of the constituent instincts. The permanent character traits are either unchanged prolongations of the original instincts or sublimation of those instincts, or reaction formations against them".[125]

The later part of an individual's character is an outcome of the various unconscious conflicts of their early stage. The improper development of character is largely due to the improper chanalisations of the unconscious conflict. When an individual remains fixated to these unresolved conflicts, he becomes more or less neurotic and his character becomes fictitious to others,

3.3 CHARACTERS OF JAMES JOYCE

Joyce's characters are generally elusive, variable and prone to be an accumulation of traits. Further his experimentation with the treatment of characters is richer and unique. The characters appearing in Joyce's novels show the ingenuity and persistence and all these aspects make their analysis an interesting one.

3.4 STEPHEN DEDALUS

Stephen Dedalus, a major character in the works of James Joyce is striking in many ways. He is introduced as a child in "A portrait". His growth is traced through the novel and he bade goodbye as an adolescent on the last page of A Portrait. He reappears as a young man on the first page of Ulysses with a striking continuity of character and attracts the reader's attention.

3.4.1 Stephen in A Portrait

In A portrait, Stephen is shown as a weak and timid pet child of his parents. His recollections of his school days reveal him as a lethargic, sad, melancholic student who is not interested in sports. He was so weak that he could not fight against bigger boys. Once he was pushed into a ditch and he could not resist or protect himself from it.

> "It was Wells who had shouldered him into the square ditch the day before because he would not swop his little snuff box for Well's seasoned

> hacking chestnut, the conqueror of forty. It was a mean thing to do; all the fellows said it was. And how cold and slimy the water had been !... The cold slime of the ditch covered his whole body".[126]

His eyes were weak and watery. He felt small and weak among the crowd of players.

"The wide play grounds were swarming with boys. All were shouting and the prefects urged them on with strong cries. The evening air was pale and chilly and after every charge and thud of the footballers the greasy leather orb flew like a heavy bird through the gray light. He kept on the fringe of his line, out of sight of his prefect, out of the reach of the rude feet, feigning to run now and then'

In the football ground, he kept away from the rude feet of the good players. As such young Stephen was a poor and fussy eater and never exhibited great appetite. He could not eat the bread that was supplied to him at the school canteen.

> "He sat looking at the two prints of butter on his plate but could not eat the damp bread.... But he drank off the hot weak tea which the clumsy scullion, girt with a white apron poured into his cup".

He totally withdraws himself from the outside world and often indulges in day-dreaming about his home.

> "He longed to be at home and lay his head on his mother's lap. But he could not".

All these verbal descriptions about Stephen in A Portrait picturise him as a depressed child. According to the psychologist Schuyler, the child is exhibiting the symptoms of all the four categories, the physical, behavioural, cognitive and emotional-

of depression. When his classmate Fleming comments about, Stephen as

> 'Sick in your breakfast' and 'your face looks white'[130]

one can understand that Stephen is manifesting physical signs of weakness. Most of the time Stephen is indulging in wild imagination.

> The waves were talking among themselves as they rise and fell'.[131]

He dreams about

> 'a long chocolate train with cream facings'[132]

and withdrawing himself from the surrounding and reveals the behavioural signs. He has only negative expectation for the future - For example he thinks

> 'he might die before his mother came - Then he would have a dead mass in the chapel'.

This helplessness and hopelessness show the cognitive signs. The thoughts about his mother, 'she was a nice mother',

> 'Her lips were soft and they wetted his cheek"[134]

etc. are revealing his emotional longings.

According to Freud, these signs of depression are arising due to the experience of loss. It may be a loss of a loved one or a loss of self-esteem or a loss of security. In the case of young Stephen, it is the loss of security that affected him. He saw that his family was sinking deeper and deeper into squalor and poverty that made him to ponder over his future.

> "The coming of September did not trouble him this year for he was not going to be sent back to Clongowes... But the same foreknowledge

> which had sickened his heart and made his legs sag suddenly as he raced round the park, the same intuition which had made him glance with mistrust at his trainer's flabby stubble covered face as it bent heavily over this long stained fingers, dissipated any vision of the future. In a vague way, he understood that his father was in trouble and that this was the reason why he himself had not been sent back to Clongowes. For sometime he had felt the slight changes in his house; and these changes... were so many slight shocks to his boyish conception of the world... a strange unrest crept into his blood".[135]

Further, Stephen was removed from his mother whom he loved most when he was a child and put in a boarding school called Clongowes Wood College. This added to Stephen's feeling of helplessness and insecurity. As Sibling puts, this frustration, misery and state of helplessness against overwhelming odds resulted in the depression of'The Baby Tuckoo', Stephen.

3.4.2 Stephen in Ulysses

A great deal about Stephen is known already to the reader even before meeting him in the chapter Telemachus of Ulysses. He is shown to possess new unattractive qualities of intensification of ones he had in A Portrait - arrogance leading to a touch of cruelty for example.

It can be deduced from Telemachus that Stephen is older by an year than he was at the end of A portrait. Stephen's mother has died during this interval and he has refused to pray at her death-bed. This refusal makes one to recall the quarrel with his mother about religion in A Portrait.

> "24 March : Began with a discussion with my mother. Subject : BVM handicapped by me sex

> and youth. To escape held up relations between Jesus and Papa against those between Mary and her son. Said religion was not a lying in hospital. Mother indulgent. Said I have a queer mind and have read too much. Not true. Have read little and understood less. Then she said I would come back to faith because I had a restless mind..."[136]

Her death has filled him with grief and feeling of guilt.

3.4.3 Stephen and the Critics

There is a wide-spread disagreement among the critics about Stephen's personality in Ulysses. Frank Budgen said,

> "There is nothing in him (Stephen) sullen, listless, bitter, resigned, weary"

and suggested that he is atleast 'a magician's apprentice'. Another critic called Stephen as

> "'a poet and philosopher' in whom 'imagination, intellect and memory combine with the senses to create brightness and innocence".

> A more recent critic finds him

> "beset by anxiety, guilt, self-contempt and even practical worries".

While some readers think that Stephen has the potentialities as an artist, others feel that his poem in Proteus is less than great art and comment him as 'a sterile aesthete'. An analysis of Stephen's personality in the lime light of psychoanalysis will unify all these contradictions and reveal him as a single person bestowed with merits and demerits.

3.4.4 Stephen and his Shakespeare Theory

Stephen's ideas about Shakespeare adds auro to the novel right from the opening chapter when Buck Mulligan says :

> "It's quite simple. He (Stephen) proves by, algebra that Hamlet's grandson is Shakespeare's grand father and that he himself is the ghost of his own father"[141].

The puzzling discussions in the ninth chapter Scylla and Charybdis reveals the analysing capacity and deeper knowledge of Stephen and projects him as a highly educated young man, interested in literature and philosophy. This projection made critics like William York Tindall to see Stephen as 'a poet and philosopher'. At the same time his provocative view of shakespeare helps the readers to understand the other side of Stephen's character. Stephen claims that Shakespeare gave expression to the psychic wounding by his guilty queen Ann. He adds that this alluring older lady seduced and married Shakespeare, bore his children before he set out from Stratford. As we are aware of what London and Stratford were to Shakespeare is as Paris and Dublin to Stephen, it becomes clear that Stephen's theory tells of his own life even as manifestly it deals with Shakespeare's. His theorizing mostly unfolds his characterization than of Shakespeare. But unlike Hamlet, Stephen is not idealising his father and pondering over revenge. His father is alive and the positive oedipal dynamics of the psychoanalysts explains the doleful state of Stephen's Character.

Throughout his argument, Stephen stressed three aspects of the theory. The first one is that of the ghost. The second is that Ann devastated her husband's erotic confidence and there by caught his imagination. The third is that Shakespeare's writings are based on a permanent psychic wound and heartache. All the aforesaid aspects pointout to a crucial,

unresolved issue of Stephen's own psyche-Stephen has not recovered from the shock of his mother's death an year ago. He continues to stagger and unable to get on inspite of his sharp brain.

3.4.5 A psychoanalytic Explanation

All the aforesaid aspects of Stephen's personality invites a psychoanalytic reconstruction. Stephen at the age of twenty one suffered the unexpected and agonised death of his mother. The irreparable loss filled him with grief and guilt, that remained unmitigated even after an year. At times he was frightened of her avenging rage and it pained him a lot. Unconsciously, he was angry with her for deserting him, for banishing him, and finally for depriving him forever of her loving, tender and always wished for care and concern. This anger of Stephen, turned by his guilt against himself, surfaces as misery and pain. Even the exaggerated, proud independence and separation he claims in his adolescence is an obscured form of an old, buried agony caused by the constant arrival of baby siblings. Persistently he was pushed from his original position. As Shakespeare was cuckolded by his elder and grownup brothers, Stephen was displaced step by step by his younger brothers and sisters. Hence Stephen, deprived of his due status and affection, frowns at his friends and colleagues, competes fruitlessly and works out a complicated theory beginning with Hamlet's ghost. The oedipal aspects of Stephen's theory covers genital sexuality, love triangle, jealousy, competitive hostility, murderous wishes, castration anxiety and guilt and provide structure for his repeated experiences of losing his mother, a cumulative preoedipal trauma of separation and loss that can spread everywhere. In Ulysses, Stephen Dedalus relives an old misery and he even uses it imaginatively in his Shakespeare theory.

His intellectual and artistic admiration of Shakespeare can also be augmented by the 'family romance' theory of Sigmund

Freud. This theory by which a child, losing his original idealization of his parents claims in fantasy a more desirable forebear and by an adolescent's quest for an 'ego-ideal' figure to serve his best image himself. Both are common adaptive strategies for separation from parents. Shakespeare thus serves Stephen's wishes.

Stephen further harbors a fantasy of non-sexual begetting where there is no need for a mother, father, siblings or anyone else. According to him Shakespeare did it. The sexually wounded dramatist begot (his dramas) artistically without woman and out of his own material (words). Stephen decides to do the same because unconsciously he wants to get rid of the natural cycle of generations with all its tumbling blocks of sexual desires, envies, anger, humiliations and banishments.

Thus while thinking and talking about Shakespeare, Stephen has been working unknowingly on the depression which has psychologically paralysed him. By her death, his mother made him unproductive, deprived of all hope in life and filled him with negative thinking. Unconsciously he has been too angry at her for this. Moreover, the feeling of insecurity in his adult sexual orientation, mistrust in male friends and timid nature with women turned Stephen typically to invest his interest in the male dramatist whom he admires the most. Thus however gifted Stephen may be he could not mingle freely with life's common lot or nurture his interactions with the normal world.

3.4.6 Stephen's Personality as Revealed by the Images

Ezra Pound, while explaining the imagist poets said :

> "An Image is that which presents an intellectual
> and emotional complex in an instant of time".

As per Pound's definition, an analysis of Stephen's poetic images in Proteus chapter of Ulysses reveals the intellectual and emotional complex of the young man Stephen. In a random

sample analysis of Sixty images in Proteus, nearly sixty percent of them are related to death and decay and depict a hostile world. Life is appearing to Stephen as grotesque and threatening.

For example,

'Seas pawn and sea wrack[144]

Houses of decay[145]

'Piled stone mammoth skulls[146]

'entombing their blind bodies'[147]

'a corpse rising salt white[148]

are all images indicating death and decay. Though they are the protean images of change and part and parcel of a living symptom, Stephen is seeing them as death and decay. To him

> 'God becomes man becomes fish becomes barnacle goose becomes featherbed mountain'.

To the depressed man Stephen every metamorphosis is indicating and involving death and decay. It results finally in the living breathing the

> 'Dead breaths... tread dead dust, devour urinous offal from all dead".[150]

To him

> 'time was a destroyer, Time was a limitation of possibilities, a tie on his creative godhead and an unwelcome reminder of another god".[151]

He is commenting

> "this vegetable world is but a shadow".[152]

Other images that appear in the same chapter are grotesque if not death and decay. For example,

'the hundred headed rabble'[153]

'the wood of madness'

his eye balls stars'[154]

horse nostrilled'[155],

'oval equine faces'[156],

'lanternjaws[157],

and other descriptions project a grotesque image. Similar such distorted things like

> "a dull brick muffler strangling his unshaven neck'[158]
>
> 'a blued feet... shaped the clammy sand', 'a shefmed's whiteness'[159]

appear in Stephen's mind. Sometimes they are threatening such as the following.

'The moons midwatches'[160]

'Sable silvered'[161]

'Elsimore's tempting flood'[162]

'the flood is following me'

'the sedge and early oar weeds.'[163]

Even nature is appearing as hostile. A pile of stones appear to him as "a pile of mammoth skulls".

3.4.7 An Interpretation

The above poetic images show Stephen's uneasiness and fears present in his personality. Psychology explains this behaviour as a kind of self-deception and termed it as 'projection - technique'.

> "Projection may be defined as a type of self-deception by which a person ascribes his own secret thoughts, wishes and shortcomings to another person. If one can castigate others, one is thereby saved from the painful duty of castigating oneself.

It has another form also :

> "There is likewise a complimentary form of projection whereby a person does not attribute his own frame of mind to others but rather one that explains and justifies his own frame of mind to himself. Thus the over-timid child thinks that others have aggressive intentions toward him, and the paranoiac believes that others are plotting his destruction. Through such complimentary projection, one's personal quirks of temperament on traits receive "rational" explanation and do not appear as unfounded and foolish as they are".[165]

According to this psychological concept, Stephen's view about nature as decaying and grotesque could be either his compensating for his lack of success or his ascribing his own concealed aggression, the result of his personal frustration, to the people and things around him.

3.4.8 Stephen and his Artistic Pretendance

Stephen's pretendance as an artist can also be seen as a defense mechanism. It is first evidenced in Portrait. His first excitement over his poetic composition is the result of sublimating the desire for Emma Clery (E.G.) which he could not express physically the day before. Thus Stephen, when he meets with a loss in sexual feelings, becomes a singer of transcendent feminity. This evidence is further expanded in

Ulysses later in Proteus and his affliction with aestheticism' becomes an overall defensive strategy.

Ulysses begins with Stephen reacting to the loss of his mother ten months prior to Bloom's day. He is rendered homeless and haunted by Mary Dedalus's ghost. He has met with a number of failures in life since the reader left him at the end of Portrait. All these things - his failure in life, loss of his mother, betrayal of friends and the dissolution of his family - make him to hold on his image as an artist. Marguerite Harkeness who has seen an associative pattern in Stephen's thought between his mother and Swinburnian reflections of the sea considers his poetic vision as a defensive strategy.[166]

3.4.9 Filial Guilt and Stephen

Filial guilt is a prominent component in the psyche of Stephen and is directly related to his emotional isolation and identification with writers of aesthetic movement.

3.4.10 Stephen and Oedipul Monster

In Circe, Stephen meets his mother's ghost during his onanistic ash plant dance and wants to get the ultimate knowledge from "the world known to all dead man" through her. It is nothing but a fancier version of his regressive impulse. Stephen reacts aggressively to it by striking out at the image of possessive mother-hood.

> Ghoul ! Chewer of Corpses!
>
> No mother, Let me be and let me live".

3.5 THE ENIGMATIC JEW - LEOPOLD BLOOM

The most lovely character in James Joyce's creation is Mr.Leopold Bloom. The novel Ulysses which seems to be attached to Stephen in the beginning, revolves around Leopold Bloom in the later half. Though not a man of great abilities, he

succeeds in exciting the feeling of pathos in the minds of the readers. As a man who is obviously interested in a wide variety of ideas and eager to understand them, he kindles the interest of the reader. But his failure and his frequent ineptitude makes the reader to feel sorry for him.

3.5.1 Bloom as Seen in Ulysses

Bloom is introduced as a Jew having materialistic interest and less intellectual ability. He often thinks commercially and pragmatically with a playful ingenuity. This weak and comic advertising canvasser is also projected as a responsive observer and a passive husband who enjoys masochistic pleasures. As a passive husband, he maintains a remarkable calmness and controlled public manners even when he is sure that his wife Molly would commit adultery with Boylan. As he is far from preventing it, with a feeling of rout he defends himself against it by engaging himself in wishful wild fantasy.

Bloom is much more compassionate than Stephen. He is concerned about the hungry sea gulls and a woman in the pangs of child birth alike. He may find his fellow men melancholy[1] or disgusting[1'0], but not violent. The poetic images of Bloom in 'Lestrygonians show him as a sensuous man. His taste for food and drink or his physiological reactions to them are revealed in his images. Bloom tries to find lunch in Lestrygonians episode. He attends the burial of Paddy Dignam in Hades and faces the citizens in Cyclops. Yet his thoughts always linger about the food cycle. He things :

> "And we stuffing food in one hole and out behind : food, chyle, blood, dung, earth, food : have to feed it like stoking an engine[171].

Infact, the first quality attributed to him in Lestrygonians' is this appetite.

> "Mr. Leopold Bloom Ate with relish the inner organs of beasts and fowls"[172].

At the same time he is

> "having a touch of the artist about him"[173]

as Lenban states. He does not withdraw to an empty beach and remains within the sight of people. Bloom is more interested in other people's problem and an extroverted person having many personal virtues.

> 'In all his virtues lies an unselfconscious love of and reverence for life'.[174]

There are other aspects of Bloom's personality in Lestrygonians that attracts attention. He has a ready fascination with thoughts of Molly or with women generally. Bloom ruminates about Molly's warm stays , recollects an imaginative conversation between a maid and a young man about a female undergarment, makes a remark that he detests looze stockings on a woman. Further he is attracted by petticoats and silk stockings in a store window and thinks of buying a petticoat for Molly, colour of her new garters. Throughout the novel, Bloom is preoccupied with the thoughts of sex. The women's undergarments kindle an unusual interest in him. He enjoys responding mentally to women he stares at or feels drawn to and excited by the little details of every-day life that might suggest sex. His flirtations with Martha by mail and with Gerty along the Sandymount strand satisfies his romantic appetite. In short, Bloom is painted as a man in distress and perversion seems to be central to his personality.

3.5.2 Leopold Bloom and Sigmund Freud

The key to resolve the abnormal personality of Bloom lies with Dr. Sigmund Freud. Freud terms the unusual interest shown by a man in women's clothing as fetishism and classifies it under perversion. He says,

> "There are others yet to whom even a part of the body is meaningless, while a particle of clothing, a shoe or a piece of underclothing will gratify all their desires, these are the fetishists".[179]

The other characteristics of Bloom which seems to border on perversion is his masochism. Bloom fantasies when he goes through Kraft-Ebing's steps. These thoughts of Bloom, as Sultan says, are

> "Class development of male perversion from passivity so to masochism to feminization"

Freud says of masochism.

> "It comes under our observation in three shapes: as a condition underwhich sexual excitation may be roused; as an expression of feminine nature; and as a norm of behaviour. According to this one may distinguish an erotogenic, a feminine and a moral type of masochism. The first, the erotogenic masochism, the lust of pain, is also to be found at the bottom in the other forms; the concept of it can be supported on biological and constitutional grounds. The third in certain respects the most important form in which masochism appears, has only lately, as a sense of guilt that is for the most part unconscious".

All the three categories fit Bloom so well. The Circe episode explains fully his erotogenic masochism. In particular, his excited grovelling before Bella Cohen and his watching through the key hole the love making of Molly and Boylan[182] offers valid proof. Only a man who is willing to hurt himself, as Freud says, will get into as many painful anecdotes as Bloom, facing humiliation, insult and physical attack. Bloom's more

lasting trial is with the dominant Bella Cohen who treats him as sadistically as his masochistic tendency desires.

Bloom's feminine masochism is shown in the Circe chapter by his turning into a woman, by his confessing to trying on Molly's clothes, and by his tasks of housekeeping, shopping and bringing breakfast to Molly. Thus he befits the comment of Dixon 'a finished example of the new womanly man and of Mulligan as 'bisexually abnormal'.

Of moral masochism, Freud says that:

> "The persons in question, by their behaviour... make the impression of being morally inhibited to an excessive degree, of being dominated by as especially sensitive conscience, although they are not at all conscious of any such ultra-morality"[186]

Bloom fits the pattern here too. He disapproves strongly of gambling and drinks sparingly at the appropriate times of the day. Yet he seems to think of himself as a daring fellow.

There are many other times in which Bloom fits the Freudian masochists. According to Freud,

> "Their fantasies either terminate in an onanistic act or else themselves constitute the sexual gratifications"[190].

Bloom, watching Gerty, relieves his sexual excitement in a similar manner. Another description of Freud about masochism

> 'the designation masochism comprises all passive attitudes to the sexual life and to the sexual object' and 'is connected with suffering of physical or mental pain at the hands of sexual object'.[192]

Describes accurately Bloom's relationship with Molly. In Circe, he enjoys being cuckolded.

3.5.3 Feeling of Guilt and Eccentricity

Freud believes strongly that a feeling of guilt repressed deeply in the unconscious is the fundamental cause for most of the eccentricities found in humans. Bloom's Jewishness provides the first hint in the book that something deeply troubles him. He is frequently referred to as a jew. Mulligan calls him 'the wandering Jew' and so do others. But later, he admits to Stephen that he is not. Finally we learn that he is born of a Christian mother and a Jewish father who converted himself to marry his mother. Bloom was baptized a protestant at birth and baptized again as a Roman Catholic in order to marry Molly. This unpleasant troubled sense of self is repressed in his unconscious mind. Blooms guilty feeling of Jewishness coexist with sexual fascinations, vogeurism and masochistic pleasure as he was venting his repressed feelings by involving women. Other miseries like Molly's incipient affair and his father's suicide devastate him.

The two heavy losses he suffered in adult hood, prey on Leopold's mind. His father's suicide when he was twenty filled him with guilt and his little son Rudy's death after seven years upset his psycho-sexual equilibrium. Leopold holds himself responsible for the boy's death and even Molly endorses it. This incident precipitates a regression in his mind and becomes more withdrawn. He becomes sexually inhibited with his wife and sexual arousal died with Rudy. Molly's memories of their courtship endorse the fact that Bloom was not an eccentric until Rudy's death. Later, he is troubled because of his sense of guilt arising due to his failure to be a true husband to Molly.

Thus it can be easily deduced that beneath the prudent manner of Bloom, his canny, amiable, ever curious sensibility is buried. Though his calmness is shattered by his distress and

dismay at times and drive him to perversions, he restores it quickly. He struggles back to equanimity by using his characteristic mental manoeuver. It is this quality of Bloom that makes Joyce to tell Budgen

> "He is both, ['all-round three dimensional' as well as ideal'].. But he is complete man as well - a good man. At any rate, that is what I intend he shall be".

3.5.4 The Two Protagonists

Freud believed that contraries sometimes coincide. Though Joyce attempts to differentiate the two protagonists in Ulysses by pushing past Stephen as a young, aloof intellectual and Bloom as a middle-aged, gregarious, bourgeois, their underlying psychic makeup is almost identical.

> "Joyce's attempt to differentiate the two protagonists founders on the fact that they have essentially identical psychological complexes. Both men are centrally preoccupied by the idea of the father taking the mother away from them and castrating or violating her. (God taking Mary Dedalus, Blazes taking Molly). Both consider the mother to have betrayed them. Both view sex as a castrating violence; both are horrified at the thought of the woman's castrated genitals and tend to associate themselves with the mother; both feel strongly threatened and tempted by father figures; both are inclined toward fetishism and other strategies of perversion, although only bloom has submitted to the authoritarian mother so as to placate the threat of the father.[194]

Freudian analysis reveals that all men suffer from the Oedipus complex with variations or disguises of them. Similarly,

'the essential psychological complexes' of Stephen and Bloom are the 'universal' Freudian ones. Fetishism and perversion are the two ways of acting out defenses against these universal male problems and the characters of the novel also adopt them like normal human beings. In fact, from some of the key evidences, one can easily understand that Bloom's perversion is actually a stage in his partial release from his neurotic plight.

3.6 THE FLESHPOT OF ULYSSES - MOLLY BLOOM

Critics disagree a lot about Molly than they do about Stephen or Bloom. Some are either revolted by ugliness of Molly's mind or attracted by her frank earthiness. While the hostility springs from an inability to accept Molly's vulgarity as natural, essential or desirable, her vitality which is as distinct as her fame and frankness causes the attraction. Whatever the case may be, Molly who is as real as anyone else has not received her due place in the novel.

3.6.1 Molly and her Personality Traits

The last one and a half page of Penelope gives a picture of Molly in her teens. At the age of sixteen, she is projected as a warm, affirmative and exultant lady. Her kind and sympathetic heart dislikes the violence done to the horses and hates bull-fights on Gibraltar. Even after her marriage with Bloom, she is exhibiting similar traits for some time. She gave charity handsomely to Dignam's family. She appreciates Bloom's manners, cleanliness, learning, caring nature, his politeness to women and respects him like any other normal woman.

But the image created by the first ninety-eight percent of the chapter Penelope and the novel is totally contrasting. Bloom's list of twenty five lovers who shared Molly's bed in Ithaca clearly illustrates that 'she has an insatiable appetite for adultery'[195].

The next picture shows her as a lazy woman who spends the whole day in bed. She gets up late, eats breakfast in her bed, and does not do the household core.

She is very self centered, as revealed by her poetic images in Penelope. In a random sampling of thirty five images nearly twenty of them directly relates to Molly. Four relates to her appearance, the following :

> "I... all flushed and tossed"
>
> "My eyes were dancing"
>
> "Splendid skin... like a rose"
>
> "That feather all blowy and tossed on me"[199]

reveal narcisstic nature of Molly Bloom. The next two are about her visceral sensation, as the following :

> "It simply it makes you feel like nothing on earth"
>
> "I felt something go through me like all needles"

three of her actions[201] and two relates to the phrases Bloom applied to her during their courting days.

> "I was a Flower of the Mountain"
>
> "... my mountain flower".[202]

Further sixteen are Bloom's descriptive phrases about Molly, and remaining are also about the men whom she met. She thinks mostly about herself - about her girlhood, about Bloom, Boylan and other men in her life, about past singing performances, about her living daughter and her dead son. Rarely she thinks about her tour and future. Evidences from Ithaca shows her limited education and intellectual capacity. She is superstitious. Her silent soliloguy reflects her negative thinking and ambivalent nature.

In short, in the first half, Molly represents the life force and projected as an image of traditional male wishfulness about women. This heroine of free love is shown as a women in bed, emotional and chattering with little to do but conjure sex, endure biological vulnerability.

3.6.2 Molly and Psychoanalytic Frame

A psychoanalytic reference of Molly shows that she does not fit in the Helen Deutsch's picture of the normal woman of the society:

> "A psychically integrated woman can gratify both sexuality and motherhood through the mediation of one man".[203]

It becomes evident from every line of her soliloquy that Molly falls short of this standard.

In a normal woman, love for her child is greater than her self-love. Molly fails here too. Her rejection of her live daughter Milly and dead son Rudy points out the weakness of her maternal instinct and strength of her self-love. To a greatpart, Molly's concern is only about her personal security. In general, this earth-goddess is representing the unhealthy section of women and posses the qualities of a narcissistic woman.

> "In narcissistic women who are physically vain and belong to the courtesan type... the concern with beauty and sexual attraction becomes... a motive for rejection of the maternal function. In our own civilization... such motives are only a superficial rationalisation of the woman's deep-lying fear that her ego will be destroyed".[204]

3.6.3 Molly as a Passive Woman

Further, Molly reveals herself as a verbalizer throughout her stream of consciousness. It is a monologue rather than a

train of visual images or a mixture of images and words. According to Richardson, verbalizers tend to be passive, dependent, submissive, slow, calm and even-tempered. Molly exhibits all these qualities and perfectly fits into this figure of passive woman.

3.6.4 Molly - A true Picture

Though the initial characteristics show Molly as a fleshpot and fictitious an analysis of her life as a whole will reveal her as a normal passive woman with a feeling of insecurity.

In her teens and till the death of her infant son Rudy, she behaves like a normal woman as per the standards of Helen Deutsch. But later the feelings of guilt, fear, sadness, desire, competitiveness insecurity and loss converge into anxiety and diverted to pulsating consciousness.

Molly had no mother whose dependable touching and hugging could have helped her in defining her limits. She knows only her mother's name and that her eyes and figure were like her own. She is ashamed of the mystery of her mother for whom she still longs. This raises a guilt in her.

Her fear of old age, future and insecurity is expressed in her thought

> "as soon as you are old they might as well throw you out into the bottom of the ash pit".

The lines

> "of course a woman wants to be embraced 20 times a day almost to make her look young no matter by who so long as to be in love"[206] are expressive of her desire. When Bloom is 'not sufficiently successful and at times of embarrassing' and failed her in many ways she turns to Boylan and other men and commits adultery.

Loss is what Molly is heir to. She has lost Milly alive, and Poldy too because of her behaviour. Her little son Rudy's death affected her deeply and she retreated from genitality (like Bloom) only to avoid another such loss. Hence her narcissism.

Thus, Molly's aggrandizing narcissism is only an act of compensation. Her vulnerability, she counters with competitive thoughts. Her ambivalence and anger are the out come of it which made

> "critics such as Frank Budgen, Stuart Gilbert, Richard Ellmann, Richard Kain, Joseph Prescott and William Y. Tindall find Molly in varying degrees attractive".[207]

3.7 CHARACTERS OF T.JANAKERAMAN

T. Janakiraman has created greater number of male characters than the female in his novels. Yet it is women who become the main characters and dominating. Men are shown weak, submissive and depending on women. T. Janakiraman paid more attention in creating his female characters and casted them mostly on an emotional basis. They have a sense of freedom and acting independently. Such women characters who appear to be fictitious are analysed in the Freudian light and shown how they fit into the psychological frame.

3.8 AMMANI AS A CHILD

Ammani, the most fictitious character among T. Janakiraman's creations, makes her appearance as an attractive four year old child with chubby checks, healthy body and curly hair in Marappacu. The healthy child has

> "Shining, Slippery, fruitish flesh in cheeks, chest, stomach, thighs, ankles, foot, everywhere. A period at which one can not predict the nature as fat or lean, legs and hands as lengthy or short

> or the waist as slender or bulky. A flesh covered period. Thick and curly hair that cannot be controlled and combed".[208]

She derives happiness in moving around freely and has a tendency to renounce the dress and ornaments put on her to cover the body and genital by her parents. Even 'the threat of her parents could not make the child get into the groove of society's norms.'[209]

She is depicted as a child who is directed more by 'the natural libidinal derive' as Freud puts it. At the age of twelve, she takes pleasure in seeing the bare body of human beings. Ammani has a keen observation power. She describes the body of a lunatic lady whom she happened to see at the age of twelve.

> "One day in the evening, a big crowd was standing on the tank - bund. (I) ran there and saw a nude woman standing and shouting at the crowd with a child on her hip and a folded green saree in her hand. I have seen her; ... An elementary school teacher; Dark complexioned. But hefty. Broad face, shapely, strong body. Thigh, leg, hand and everything was proportionate. I even saw that..."[210]

She has no distinction of sex in observing or describing the human bodies. With equal interest she describes Kandu's last son Balan :

> "He resembles Kandu. He (Balan) has the colour of his father. He used to come with shining bare chest and wearing a thin short towel around his waist. The back portion is also projecting like his chest and will kindle laughter...".[211]

Child Ammani is attracted by the physical appearance of Kandu she states:

> "The first thing that arrested my attention is his physical appearance that struck my eyes".[212]

With suckling fingers and bare body, the child observed him closely and takes him as the first love object. She desires to sit on his lap and embrace his chest and back. At one occasion, when Kandu carried her in his arms, she relished it and felt the chillness of his chest. The child even dreams of pressing its cheeks against his shoulders. As she grows, her curiosity also grows. She becomes a keen observer at the age of ten and derives pleasure in observing the bare body of human beings, irrespective of their gender.

3.8.1 Child Ammani in the Freudian Light

All these behaviours of the child make not only her parents but also the readers to consider her as abnormal. But under Freudian light, these out-wardly excessive behaviour are justified as the normal behaviour of a growing child. Psychologically, during this infantile stage, the erotic zones are spread all over the body and not yet socialised and focussed on a single place. Hence a child which is bisexual in nature till the age of six derives satisfaction by sheer physical contacts like touching and embracing the body. It does not aim at sexual gratification as in adults. Only such a pattern of behaviour is exhibited by Child Ammani in the novel Marappacu.

Using compulsion and introducing restriction, her mother is trying to socialise the child.

> "She pinched me quietly; Pinching pained severely'[216]

This intervention in the child's liberty later provokes aggressiveness and rebelliousness in her mind.[217]

3.8.2 Ammani as an Adolescent

When Kandu's eighteen years old daughter subjected to humiliation by the social custom soon after the death of her husband, a turning point occurs in Ammani's life and she makes the following remark.

> "Suddenly all these things tasted bitter".[218]

The silent approval of Kandu to all those rituals shattered her ideal image about him. Because of her sympathy towards the young widow, she wants to rebel against Kandu and the village crowd that stood as a silent spectator because of the fear and respect they owe to Kandu. She, for the first time recognises Kandu as a symbol of male dominated society. Her inability to rebel against him and the society develops anxiety in her mind. She thinks :

> "I felt like applying the dirt of his foot on all over his body. Like Badrakali (a goddess in distress), I wanted to show my teeth and angrily gleam and laugh at them".[219]

She did everything in her mind. In her thoughts she argues vehemently and criticises Kandu's action. Her unconscious mind compares her weakness with Kandu's strength. The sensitive girl Ammani feels that Kandu is a potential danger to her existence, safety and freedom. A rebellious tendency is developed in her mind. She decides not to marry Kandu's son and thereby avoiding the possibility of submitting herself to the in human rituals of the society later.

3.8.3 A Freudian Explanation

The first love object of the child Ammani (Kandu) is now projected in adolescent Ammani's mind as an egoistics, inhuman, authoritative symbol of male dominated society. As Freud has put, it

> "the extreme love turns into hostility"[221]

A rebellious tendency is developed in her mind against rituals and marriage -the things that are associated with Kandu. A firm determination not to marry Kandu's son is taken by her. Ammani proclaims her decision to her mother :

> "I am studying in full scholarship. First in everything in the class. Book and notebooks are also given freely. After studying well, I will marry a poor man who is working in hotel with a sweating smell. I will teach, wear only the sacred thread. I won't go to Kandu's house and put on the hand-cuffs in the form of costly jewels in the neck and hand and anklets".[222]

At this stage, she only hates to become the daughter-in-law of Kandu. But still has the idea of marrying a poor man and leading a life with full freedom.

3.8.4 Other threats on Ammani and their analysis

The next incident that registers itself in the young mind of Ammani is that of the ill-treatment of Viswam - a disciple of Kandu by his master. Kandu heard that Viswam who learned vedas under him for five long years had said that he only debated about vedas with Kandu. The teacher took it as a great insult to his preceptorship and filled with rage. Ruthlessly Kandu sent Viswam back and ordered him not to visit him anymore by sending a slip through a servant. When Ammani hears about this incident, a sad, pathetic face of Viswam emerges in her mind frequently.

> "The scene is appearing in front of my eyes; the scene of insult of Viswam"[223]

evoking sympathy for the second victim of Kandu and a hatred towards his preceptorship simultaneously. She wants to

console Viswam by holding his palm and embracing his shoulders. Now her unconscious mind registers marriage as an institutional barrier against her innate desire of universal embrace. Hence she decides not to marry anyone

> "From that second onwards, it flashed that even a plain thread should not be worn in my neck. (I) wanted to touch everybody in the world and talk by holding their hand. Wished to embrace anybody whom I see"[224]

and starts executing it. She makes an open and frank confession about it to her aunt.

> "I am determined right from my younger days. - When I saw the tonsuring of Kandu's daughter, when Kandu sent his disciple from the street by sending a letter. I have decided in my mind that there is no meaning for things like marriage and respect...'[225]

She further adds :

> "I don't want to steal; I am going to be free and as I like. We are all born to live happily".[226]

The behaviour of Kandu in both the aforesaid occasions has driven her towards the uneducated, talented musician Gopali. His humanistic nature and talent to attract and bind a huge divided village Annavasal is recognised by Ammani's unconscious mind as an equally powerful alternative to the learned inhuman Kandu who terrorises the village. She attaches herself with Gopali at the age of twenty and starts her life of free sex.

The third incident that has taken place during her school days changes her life totally. The severe punishment given to a co-student by a scrupulous master makes a major turning point

in Ammani's life. The inability of the student to retaliate the powerful master makes Ammani to identify herself with the student. The rage that abounds in her mind against the teacher turns itself into liberal sympathy towards the boy student. She nurses him like a mother though it is coloured differently by the wicked master and malicious society.

As Freud puts it, her

> "powerful impulse and violent struggle for liberation manifest themselves in the form of sympathy for the weak and downtrodden.[228]

Thus, a child which could not bear the dirt even in the foot of its first love object Kandu, later undergoes a psychological change and develops hatred to the extend of applying the same dirt on all over his body.[229]

3.8.5 Ammani - As a Fullgrown Adult

Ammani as an adult is indulging in free sex with hundreds of men and derives satisfaction with an universal embrace. Yet only three of her intimate contacts are given in detail by the author in the novel. Her dealings with Gopali, Pattabi and Bruce alone are described vividly.

At the age of twenty, Ammani is linking herself with forty years old Gopali. He is fulfilling the duties of a biological father with care and affection. He educates her and helps her to emerge as a talented, world famous musician and dancer. Above all, Gopali is introducing Ammani to others as his adopted daughter. But when night befalls, the relationship between them acquires a different colour. Ammani's statement

> "He is going on telling me as the adopted daughter - in the morning, daytime and evening. Only in the darkness, it realises.."[230]

offers a good proof to this fact. Ammani is also seeing a father figure in him, when he consoled her in distress. She says

> "Suddenly he looked like my father when he was patting my head".[231]

Ammani's next encounter is with Pattabi, a relative of Gopali. His physical appearance attracts Annnani and every part of his body - his eye-brow, hand, fingers, colour, nose, lips and fleshy parts - appears to be the object of pleasure to Ammani. Her thoughts run thus, as Ammani stares at Pattabi.

> "Thin skin... firm flesh on legs and hands; big fingers. A fawn colour - between that of black and wheatish colour; Dirty colour; colour of the soil. Ear, nose, eyes and lips resemble Gopali a little; Big eyes like him.... Thick, short hair on head; Eye-brows like mustach...broad palm similar to the foot..."[232]

Eighteen years old Pattabi can be considered as a younger brother of Ammani. She chides him for calling her as aunt and is trying to establish sister - brother relationship between them. Just like Gopali who acts like a father during the day time, Pattabi too behaves like a brother and establishes a sexual relationship during night time.

Ammani, whose urge is not yet satisfied, finally unites herself with an American Soldier Bruce. Ammani comments that

> "he was tall But his speach was very childish"[233]

and he was looking like a young boy. He makes Ammani to think about her old age and kindles motherly instinct in her. She considers him as a child and wishes to advise him to be a child.

> "I was looking at him. I wished to tell him to be like a child. Child is looking at a man; at a plaything; Forgets the plaything on seeing mother. Even when happens to see persons whom it met three days before, blinks without recognising

> them. I felt like telling him to be like that. He was sleeping like a child'[235]

Bruce, in turn, gets a new hope, a new vision from Ammani. Though he was so close with her during night, he identifies a mother figure in Ammani and respects her. Finally, it is Bruce who personifies a son succeeds in satisfying Ammani's biological need. She is expressing her full satisfaction and decides to settle down in a family. Her long search comes to an end.

3.8.6 Ammani and Inferior Feminity of Freud

Freud considered feminity as biologically inferior. According to him the whole life of a woman is an attempt to get rid of this inferiority arising due to the lack of penis. Ammani's life seems to be an outstanding illustration of this opinion of Freud.

3.8.6.1 Oedipus complex and man

During the oedipus situation there arises an incestuous desire in a male child. But the threat of castration compels him to give up the chief motive of the oedipal wish. Later, when the boy identifies with the father figure it comes to an end.

3.8.6.2 Electra complex and women

The oedipus complex in woman is termed as 'electra complex' by Jung and acts in a different way. This complex is not as easy to the girl as it is to a male child. As Freud puts it

> "The castration complex of girls is also started by the sight of the genitals of the other sex. They at once notice the difference. They feel seriously wronged and fall a victim to 'envy for the penis' which will leave ineradicable traces on their development and the formation of their character. The girls recognition of the fact of her being without a penis does not submit, to the

> fact easily. On the contrary she continues to hold on for a long time the wish to get something like it herself... it persists in the unconscious."[236]

To overcome this castration complex arising out of 'the penis envy', the girl turns towards her father. An entirely unfeminine wish to posses a penis in girls is normally transformed into a wish for a baby.

"Her happiness is great if later on this wish for a baby finds fulfillment in reality and quite especially so if the baby is a little boy who brings the longed for penis with him".[237]

3.8.6.3 Ammani in the Freudian Frame

Freud says that the realization of the lack of penis creates an inferiority in woman during her oedipus situation. To overcome this she turns to her biological father and then to brother in the family. A strong, secret and unconscious desire to link herself with them arises in her mind. Due to cultural barriers, it remains latent for an indeterminate length of time and gets demolished late and incompletely. Later on her wish finds fulfillment in reality by begetting a male baby - a son.

In the novel Marappacu, Ammani's indulgence with Gopali and Pattabi who are projected as symbolic father and brother can be considered as the working of Ammani's unconscious mind to overcome the oedipus complex. Later in the novel, her contacts with Bruce is giving immense pleasure to Ammani. She is seeing him as a child and wishing him to remain as a child for ever. Her never-ending search comes to an end and she settles in life. This mental make-up of Ammani perfectly fits into Freud's statement

> "Her happiness is great if later on this wish for a baby finds fulfillment in reality, and quite especially so if the baby is a little boy who brings the longed-for penis with him".

3.9 ALANGARAM AND SEXUAL BETRAYAL

The next fictitious character whom we come across in T.Janakiraman's creation is Alangaram, the heroine of the novel Amma Vantāḷ. She sexually betrays her husband Dandapani after begetting three children through him. Though she is aware that her betrayal is known to her husband, children and society, she continues her illegal contacts with Sivasu without any fear or sense of shame for nearly twenty years.

T. Janakiraman is attributing her extraordinary physic, inefficiency of her husband, Dandapani and his inferiority complex as the main reasons for Alangaram's betrayal. Further, he states that the beauty, personality, money and intelligence of Sivasu attracted Alangaram. He describes Alangaram as follows :

> "Alangaram has a gigantic figure. Everything in Alangaram is a little more than a normal woman - the height, size of the head, hand, length of the leg, physic, hair and the rest".[238]

Accordingly, her dreams are also different and abnormal. Even the star clusters appear as a big human being with a turban and knife riding on a chariot. As Dandapani says :

> "She never dreams of normal human beings. Heavenly beings, big gardens, stars, sea, tower, ship and six-foot lotus flowers"[239]

appear in her mind. Janakiraman is linking this with the abnormal size of her figure and shows that she plays an active part in the sexual relations with her husband. Alangaram needs total involvement during sexual activity unlike other normal women. As her husband is unable to satisfy her desire, Alangaram is turning towards Sivasu. She takes a self-decision to lead a sexual life with Sivasu without getting married to him to satisfy her sexual urge.

3.9.1 Freud and Alangaram

Freudian theory that women are having a weak Id and conscious owing to their inability to sublimate their repressed urge does not seem to fit Alangaram who exhibits a strong Id, firm mind and capacity to take major decisions. Instead, she fits into his theory that the sexual urge in women by nature can not be sublimated and always deviates the accepted norms of the society.

Freud States,

> "Women whose sexual activity is essentially of a passive nature is determined by their treatment by the men. The more passionate a woman is the more inclined, therefore, to sexual intercourse and the more capable of being satisfied. The more certain she is to react with manifestations of anxiety to a man's importance or to coitus interrupts. Where as in the case of anaesthetic women, or those without much libido, such ill-treatment plays a far smaller part".[240]

Alangaram is a woman with much libido. She expects full involvement during sexual activities. She remains passive in the beginning and unites-herself with Dandapani, till the birth of their third son Appu. But in twelve years of married life, Dandapani was able to satisfy her only once. Even during that time, it is only Alangaram who takes the initiative. From the special treatment and care that she renders to Appu, it seems that he alone was born to her through Dandapani after that 'open-terrace' intimacy which satisfied her thirst. After that Dandapani's inability to satisfy her develops a sexual restraint. An inferiority complex makes Dandapani to admire her. He is afraid even to touch her or to invite her for the sexual activity.

> "Sometimes Dandapani will feel jealous over her. He always had a sort of respect for her. When she talks like that, he hesitates and feels shy even to touch her. Only when she, by herself turns and puts her hand on him, his fear will disappear. A calmness will prevail".[242]

Because of this her

> "libido which is prevented from finding a satisfying discharge is correspondingly strong and has not been dealt with for the greater part by sublimation".[243]

The outcome is not illness in the case of Alangaram but a change in character as per Freud. He says :

> "Sexual restriction goes hand in hand with some kind of anxiousness and hesitance, while intrepidity and impudent bring along with them a free indulgence of sexual needs".[244]

This free indulgence, drives Alangaram to go behind Sivasu. Dandapani's inability to protest against the visit of Sivasu to the house makes him to brood :

> "Dandapani, when thinks about it now... broods over it. Rightly (they have) named as Alangaram. Leaving all the names like Lakshmi, Saraswathi, Visalam, Gowri and Sankari...what a name? Alangaram... like that of a prostitute..."[245].

The passivity of Dandapani encourages her to continue the relations with Sivasu. Fearlessly and shamelessly she is involving in the free indulgence with Sivasu. Dandapani could only brood-over this fact in his mind.

Thus, Freud justifies Alangaram's betrayal as an act of unsatisfied excessive libido.

3.10 DOUBLE LIFE OF WOMEN AND PLEASURE PRINCIPLE

The characters Indu in the novel Amma Vantal and Pangajam in Nalapakam lead a splitup sexual life. They are seeking satisfaction by leading a double life. They are linking themselves with the man whom they loved mentally while embracing their husbands. This split-up mentality is explained by Freud as an outcome of social repression.

3.10.1 Pleasure Principle and Social Repression

According to Freud,

> "Our total mental activity is directed towards achieving pleasure and avoiding unpleasure"[246]

and it is automatically regulated by the pleasure principle. The sexual instincts from the beginning to end of their development work towards obtaining pleasure. But under the influence of necessity, the pleasure principle is modified and becomes 'reasonable'. It obeys the reality principle. Taking the reality into account, this principle also assures pleasure with some restriction.

The human ego is slowly educated by the pressure of external necessity to appreciate reality and obey the reality principle.

> "In the course of this process, it is obliged to renounce temporarily or permanently its striving for pleasure.. But men have always found it hard to renounce pleasure without some kind of compensation".[247]

Therefore he indulges in imaginary wish-fulfillments called phantasy which brings satisfaction with it.

> "Thus in the activity of phantasy human beings continue to enjoy the freedom from external compulsion which they have long since renounced in reality"[248]

Satisfying one's desire in this way is an escapism arising from a refusal to see reality. Freud termed it as 'social repression'.

3.10.2 Indu, Pangajam and Repression

Indu's urge to get pleasure through Appu is restricted by the reality principle that it is bad and unapproved by the society. It gets repressed and metamorphosed itself as a phantasy in her mind according to the pleasure principle of Freud. The impossibility of deriving pleasure through sexual contacts with Appu is compensated in her mind through a phantasy. As the reality principle is permitting her to derive pleasure through her legitimate husband Parasu, she is metamorphosing her repressed, socially unapproved internal desire on Appu and satisfying it through her husband's body. Her statement to Appu,

> "I had an idol before and personified you in that and spent my life"proves it[249]

In short, Indu while leading a life with her husband Parasu physically, was thinking of Appu and leading an internal life mentally with him. Her face and half conversation with Appu in the novel Amma Vantal confirms this fact.[250]

In the case of Pangajam, the pattern slightly differs. The urge building on Karmeswaran brings forth a change in her feminity and converts her as a dominating woman momentarily and makes her husband to submit himself to her and satisfy her desire. The closeness of Kameswaran kindles her urge which becomes uncontrollable and gets satisfied through her passive husband.[251]

3.11 CHENKAMMAL AND SUBLIMATION

Another notable character in T.Janakiraman's creation is Chenkammal in the novel Uyirtten. Freud speaks of another possible reaction to the female castration. It is

> "the development of a powerful masculinity complex,[252]

It creates a greater amount of activity in them which is ordinarily characteristic of a male and avoids passivity which leads them to normal feminity. On the contrary it gives them

> "a capacity for instance, to carry on an intellectual profession - may often be recognised as a sublimated modification of this repressed wish".

Chenkammal of Uyirtten fits into this frame. Her repressed feelings are sublimated to unite the broken village. She succeeds in winning over the minds of diverging village people by extending her universal embrace to them. All her energy is diverted to unite and uplift the status and economy of the village she lives in. Thus she proves her ability to sublimate and emerges as the third kind of feminity of Freud.

T. Janakiraman has casted Chenkammal on the lines of Mahakavi Bharathiar's dream about modern woman. She is an embodiment of patience, sacrifice, calmness and simplicity. She is aware of her beauty and its outcome. This submissive traditional woman becomes the administrative head of the village Panchayat and unites the scattered village folks. With a combination of the goodness of the old and the vigour of the modern woman-hood, Chenkammal becomes an outstanding example for the creative force of women.

3.12 CHARACTERS IN CEMPARUTTI

The behaviours of three women of this novel seems to be odd. They are Bhuvana - the main character and Chattanathan's

wife, Kunjammal and Kamatchi - the minor characters and the wives of hero's brothers.

3.12.1 Bhuvana and Anxiety Disorders

Bhuvana has been created according to the Indian, Hindu traditional values. She is presented in the form of an ideal wife, daughter-in-law, and mother. Her husband is proudly thinking that she is going to rule over the house because of her 'good, submissive femine qualities'. Accordingly, she is patient, kind and adjusting with everybody in the joint family of fifteen members including her husband's elder brothers, their wives and children. She successfully gets' the appreciation of them all in the beginning of the novel. This outward projection of Bhuvana is obviously, as Freud says, due to an

> "Influence of social custom which force women into passive situation".[254]

With in this happy, satisfied, broad-minded wife Bhuvana, there lies a repression - a social one - which could not be revealed, as it will shatter the pleasant and good image of Bhuvana. So, the painful thought and doubt about the relationship between the widow Kunjammal and her husband is deeply buried in her unconscious mind. Whenever Kunjammal is embracing and kissing her, Bhuvana realises that she is doing so because Kunjammal could not do the same with Chattanathan. It is irking Bhuvana and she could not digest it easily. Her husbands confession that Kunjammal once embraced him and expressed her satisfaction adds to the suppressed feelings of doubt and jealous in her. Yet she behaves normally because of the strong libidinal attachment she had with her husband. In the early days even when Kamatchi, her elder co-sister, is linking her husband with Kunjammal, the widow, Bhuvana is not reacting outwardly as her libido finds a let-out and satisfaction through Chattanathan her husband.

But when Bhuvana crosses forty four, and reaches menopause stage, her repressed feelings are arosed by her inability to satisfy the excessive libido. It bursts out; she enters into a self hatred and thinks :

> "I lost my beauty and youth; what is the use of my living".[255]

Her fatigue and weak mind considers herself as unsuitable for sexual life. The repressed doubt and jealous together with self-hatred and inability is projected against Chattanathan as hatred and insult.

All along, in the male dominating fraternal society, she has been recognised as an ideal wife who is managing the joint family of her husband successfully without any friction and as a good wife of Chattanathan. Thus, her aim, capability and identity are all linked only with her sexual life with Chattanathan, and in the absence of which she has no identity in the society. So when the natural biological change makes her, rather forces her to give up this link, an inherent fear of loosing the hold on Chattanathan and family and there by loosing the security in life creeps in her mind. She reacts violently to this. All the repressed feelings burst out and end in an anxiety disorder in Bhuvana.

When Freud is discussing about the anxiety disorder states the link between libido and anxiety. He says :

> "...Among them, for instance, is the influence on anxiety disorders of certain phases of life to which, as in the case of puberty and the time of the menopause, a considerable increase in the production of libido may be attributed. In some states of excitement it is possible to observe directly a mixture of libido and anxiety and the final replacement of libido by anxiety. An accumulation of libido which is kept away from

> its normal employment undergoes a somatic process.. The anxiety arises from libido is not at first discernible. We can only recognize that libido is absent and that anxiety is observed in its place".[256]

Bhuvana is exhibiting only this anxiety neurosis arising due to the accumulation of libido.

3.12.2 Kunjammal and Reality Principle

Kunjammal's behaviour in the novel can be explained on Freud's twin theory of Reality principle and pleasure principle. For Kunjammal, the doors for sexual enjoyment are closed for ever by the social norms as she happens to be a widow. She is accepting this state mentally as per the 'Reality Principle' and satisfying her desire through the phantasy path of pleasure principle. She assumes her self as Bhuvana mentally and whenever Bhuvana enjoys life with Chattanathan, she rejoys it as if it is her own. She derives happiness in a socially accepted way by embrazing and kissing Bhuvana whom she assumed to be the intermediate medium between Chattanathan and herself. Even Bhuvana's sensitive mind records this fact.

3.12.3 Kamatchi and the "Self

In the Indian tradition, Feminine "self" is destroyed within the family setup and she covers it up by identifying herself with the riches and status of her husband. T. Janakiraman is reflecting this aspect of the East through Kamatchi in this novel. When Gopal was in a good financial position Kamatchi's repressed feeling of "destroyed self" finds a compensation in the riches. But when poverty overtakes them, Gopal loses interest in life and wife. This rejection provokes her. Her repressed feelings of inability, jealous, inferiority, doubt, longing and uncontrolled anger are all expressed through her harsh words and behaviour. She derives a sadistic pleasure through them.

3.13 YAMUNA AND NORMAL FEMINITY

Of all the female characters of Janakiraman, it is only Yamuna, the main character of his master piece Mokamul exhibits normal feminity. She has character, beauty, talent knowledge and everything that is desirable. A perfect feminine character. In the beginning she loves Babu, the hero, like a blood-born brother. It extends and becomes unbounded as the novel grows and remains unspoilt. But when Babu expresses his love for her, she feels as if someone has "struck her from the back". This feeling of Yamuna clearly reveals her unblemished brotherly-love for Babu. She strongly believes that time will change him. She is advising him to follow the social norms in her letter to him.

> "I am getting an idea. Hope you will follow that. Your father and mother were worrying about your marriage for a long time and it looks that they left it now. Go to the village and marry a girl of your liking and make father and mother happy... Think it over..".[257]

Her good nature and upright - character are revealed in the following lines of her letter :

> "...I have written about everything to father before leaving for Kanjeepuram. Cheating father? What for?.. Let come what may... I wrote to him. Father's reply to me is enclosed here with; Received four days back. I do not have the intention of doing anything that will provoke or make you feel sorry. As I could not cheat Padmasani, I could not cheat Babu's father similarly. Now I am peaceful...".[258]

Even when suffering under the clutches of poverty, she keeps up her chastity and strong character. She respects the old customs and tradition and obeys them.

At the end even when she sacrifices her ideals for the sake of Babu, she follows the right path. She informs about the changed relationship to Babu's father and Padmasani, which Babu fails to do as a coward. It is only because of this good nature, Vaithi hails her as follows :

> "Anybody can be sent to be under your care, (You are) having so much of decency, straight - forwardness and thinking. Their mind will not be spoiled; Instead it will be enlightened".[259]

3.13.1 Babu and Oedipus Complex

Babu's mental conflicts that are described in the novel Mokamul can be equated to that of Freud's oedipus complex.

From his early child hood, Babu is enjoying a kind of motherly affection from Yamuna. His statement

> "the time I sat on the hip of Yamuna and her mother is more than I did with my mother and sisters".[260]

reveals it clearly. The affectionate serving of Yamuna while taking the breakfast in her house reminds Babu of his mother. He compares :

> "in that (i.e. his mother's serving) request will be mingled with tenderness; in this, tenderness is mingled with command..."[261]

This attachment later kindles an oedipus desire internally in Babu. It is revealed in his thought. While worshiping goddess in the temple, he compares it with his habit of worshipping Yamuna in mind at home. Because of this desire, he could not digest the information that someone is visiting her house to propose Yamuna. He broods;

"What a majestic beauty ! Is she getting married like an ordinary person?"[263]

He is regretting for being younger than her :

"I am younger than you by ten years; If I am ten years more, I'll see you get married".[264]

Though he is telling his friend Rajam that he prayed to goddess for her well being like a father or brother, he feels happy when the proposal slipped off. He hesitates to indulge in adultery as he wants to be a true and faithful husband to Yamuna. But owing to the social threat, he is concealing all of them and enters into a mental conflict. Finally when he expresses his desire to have marital relations with her, his mental conflict comes to an end.

3.14 MALE CHARACTERS OF T.JANAKIRAMAN AND MASOCHISM

Though T. Janakiraman has created male characters more than the female, only in one out of the nine novels, a male is picturised as the main character. Only Anpe Aramute, the novel revolves around the male character, Ananthasamy, thus making him as the main character. The rest of them are casted as weak, inefficient and submissive. They are all hailing feminity and helping to boost the women characters in the novels. Even Ananthasamy who is pictured as an embodiment of kindness, gets entangled in the family web and suffers for the sake of his unmarried wife and adopted daughter. Thus they are all willingly become the ill-treated objects themselves and fit into Freud's masochistic frame.

Table 3 : Fictitious Characters and Psychological Patterns In James Joyce

S. No.	Fictitious Characters	Behaviour	Psychological Pattern	Reasons
1.	Stephen Dedalus	Weak, timid, melancholic Withdrawn, Negative thinking	Depressed Man Introvert Pessimistic	Irreparable loss of mother Experience of a loss
		Seeks refuge as a poet and philosopher 'Beset with anxiety and guilt	Ego centric using defense mechanism Oedipul complex	Inability to express sexual feelings Refusal to kneel and pray at the death bed of his mother
		Self-contempt and negative thinking	Frustrated man	Failure in life
2.	Leopold Bloom	Unusual interest in women's clothing	Fetishist	Damming up libido
		Facing humiliation insult and physical attack	Erotogenic Masochist	Sense of unconscious guilt
		Keyhole watching of Molly's love making	Eccentric	Perversion
		Housekeeping, Bringing breakfast etc.	Feminine Masochist - New Womanly man -	Feeling of guilt due to sexual inability
		Disapproves gambling and drinking. Yet pretending as` a daring fellow	Moral Masochist	Domination of sensitive conscious

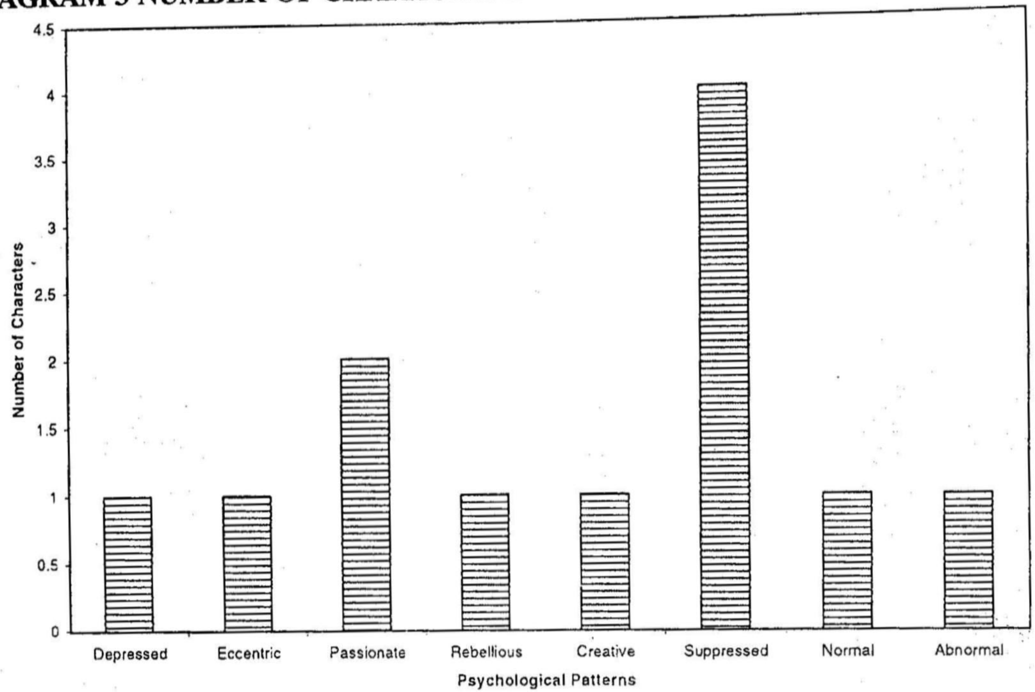
S. No.	Fictitious Characters	Behaviour	Psychological Pattern	Reasons
		Kind, Compassionate, positive thinking	Extrovert Optimistic	Highly adaptable nature
		Taste for food	Sensuous man	Biological need
3.	Molly Bloom	Loves physical vanity values her charm highly	Narcisstic Feminity	Fear of losing ego
		Indulging in hetro sexual activity	Passionate Woman	Excessive libido
		Adultery	Emotional	Biological Vulnerability
		Lazy, Submissive self-centered	Passive Woman	Fear of insecurity and dependance.
In Janakiraman				
4.	Ammani	Rebellious and aggressive	Powerful and Passionate love	Use of compulsion and restriction during phallic stage
		Hostility	Aggressive Woman (Rebelious)	Sexual inhibition
		Free sex with Gopali, Pattabi and Bruce	Inferior Feminity	Unfeminine wish to posses a pennis
		Desire to embrace every one (Universal embrace)	Libidinal woman	Excessive Sexualisation
5.	Alangaram	Intrepidity and impudent leading to free sex and adultery	Passionate woman with unsatisfied libido	Restraint in sexual life due to the impotency of husband

S. No.	Fictitious Characters	Behaviour	Psychological Pattern	Reasons
6.	Indu and Pankajam	Living in phantasy (Pleasure Principle)	Repressed Woman	Social Repression (Reality Principle) of Sexual Urge
7.	Cenkamma	Accepts leadership; aims high and succeeds in achieving it by working hard like a male and demand for justice	Masculinity complex Creative Force of Feminity	Sublimation of her impulses by affectionate attachment of her husband.
8.	Bhuvana	Ideal behaviour turns in to complaining nature; be set with doubt and suspicion, self-contempt	Suppressed Woman set with anxiety neurosis	Accumulation of Libido due to menopause
9.	Kunjammal	Living in phantasy (Pleasure Principle)	Suppressed Woman	Suppressed by Reality Principle
10.	Kamatchi	Short tempered and sadist	Suppressed Woman	Destroyal of "Self with in the family setup
11.	Yamuna	Pleasing personality and Upright character	Normal Feminity	Proper Development
12.	Babu	Deep desire to marry an older lady of his sister's age be set with anxiety and guilt	Unusual and abnormal	Universal Oedipul desire

3.15 CONCLUSION

Though the characters of both the authors are often criticised as exaggerated and commented as abnormal and non existing in real life, their analysis in the Freudian light solves the fictitious nature about them and their behaviour. It proves their normality and existence in our day-to-day life. Their fictitious characterisation reveals the intrinsic ability of the authors to depict the deeper side of life and human character.

DIAGRAM 3 NUMBER OF CHARACTERS IN EACH PSYCHOLOGICAL PATTERN



CHAPTER 4

THE STREAM TECHNIQUE

4.1 INTRODUCTION

The Stream of Consciousness is a modern technique of novel writing. In this the novelist takes us to an ante-chamber of a Character's mind and the stream technique is an outcome of the researches in the field of psychology. The human mind does not work in a logical manner. It jumps from one idea to another which is associated with it in lightning speed. The modern novelist, we think, is presenting them with an actual flow of thought and awareness as it occurs from moment to moment in the mind. Unfortunately this is not true. The world, our perception of it and our thinking about it are all 'structural[1] and multidimensional, whereas the language used by the novelist to depict them is linear and additive. Hence it is impossible for the novelist who is having only language at his command to reproduce reality and the stream of consciousness. The writer can only simulate reality and give the impression to the reader that he is receiving the raw data of consciousness as they arrive in the mind of his characters. As A.A. Mendilow says :

> "Language can not convey non-verbal experience, being successive and linear, it can not express simultaneous experiences; being composed of separate and divisible units, whether of words or group of words, it can not reveal the unbroken flow of the process of living. Reality cannot be expressed or conveyed - only the illusion of it".[265]

So this chapter is an attempt to define the term 'Stream of Consciousness Technique', discuss the difficulties associated with it and to see how best the authors James Joyce and T.Janakiraman are able to simulate the minds of the readers.

4.2 DEFINITION OF THE STREAM OF CONSCIOUSNESS TECHNIQUE

Dujardin, the innovator of the technique writes :

> "Le monologue interiur est', dans lordre de la poesie, le discours sand auditeur et non prononce, par lequel un personnage exprime sa pensee la plus intime, la plus proche de linconscient, ante rieurement, atoute organisation logique, Cest-a-dire en son etat naissant, par le moyen de phrases directs f eduites an minimum syntaxial, de facon a donner impression "tout venant[11].[266]
>
> ["The interior (or inner) monologue is in the order of poetry, a discourse without speaker and that which is not pronounced, with which a person experiences his most intimate thoughts, the closest to his consciousness, behind all logical organisation, that is in the nascent state through means of direct phrases, reduced to the minimum syntax in a manner of giving the impression of'tout Venant'"].

Valery Larband, an early enthusiast of the stream of consciousness technique is saying that the monologue interieur is the expression

> "despensees les plus intimes, les plus spontanees, celles qui paraissent se former a linsu de la conscience et qui semblent anteriures an discours organise".[267]
>
> ["The most intimate thoughts, the most spontaneous, those which appear from the conscience and those which seem to be behind organised discourse".]

Joyce, while discussing about the technique says,

> "I have recorded simultaneously what a man says, sees, thinks and what such seeing, thinking, saying does, to what you Freudians call the sub-conscious".[268]

To him it is a way of giving "the unspoken, unacted thoughts of people in the way they occur".[269]

Virginia Woolf, a successful stream of consciousness novelist says that the task of the novelist is :

> "to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display with as little mixture of alien and external as possible".[270]

She gives a credo for stream of conscious writers :

> "Let us record the atoms as they fall; let us trace the pattern, however disconnected and incoherent in appearance which each sight or incident scores upon the consciousness".[271]

A.A.Mendilow says the stream of conscious novelist tries

> "to plumb the deeper levels of human nature, the foreconscious, the sub-conscious, the depths where experience and awareness proceed not entirely or even mainly in a verbal medium, but are tactile and motile and visual and aural too".[272]

Recent critics have also attempted to define it. Lawrence. E. Bowling writes :

> "... The stream of consciousness technique may be defined as that narrative method by which the author attempts to give a direct quotation of the mind - not merely of the language area but

> the whole consciousness. The only criterion is that it introduce us directly into the interior life of the character without any intervention by way of comment or explanation on the part of the author.[273]

Robert Humphrey defines the stream of consciousness fiction as :

> "a type of fiction in which the basic emphasis is placed on exploration of the pre-speech levels of consciousness for the purpose of revealing the psychic being of the characters".[274]

All these definitions agree on many important points. They all suggest that the stream of consciousness writer must not intervene *'by* way of comment or explanation' and he must provide 'as little mixture of the external and alien as possible'. They all agree that

> "the artist, like the God creation remains within or behind or beyond or above his handi-work, invisible, refined, out-of existence, indifference, pairing his finger-nails".[275]

That is, the intrusive author of the old type must disappear. C.S.Lewis had gone even further. He says that verbalisation of the true stream of consciousness infact will distort it.

> "The moment you put it into words you falsify it".[276]

Finally, they all confirm that the stream of consciousness technique explores or stimulates or concerned with a pre-speech level of consciousness and the technique should introduce the reader directly into the interior life of the character.

Now what do we mean by this pre-speech levels of consciousness? Alfred Korzybski says that there are four basic levels of abstraction. They are :

i. The event or the sub-microscopic physico-chemical process.
ii. The ordinary object produced from the event by the lower nervous centres.
iii. The psychological centres and
iv. The verbal definition of the term.

According to the critics and novelists, the stream of consciousness technique deals with the first three levels stated above, i.e., before Korzybski's fourth or verbal level. Further, it cannot be concerned with the first level because, science is not yet sure of what they are and how they operate. Hence a novelist can not detail the physical nerve process and psychologically the first level is not a level of consciousness.

The stream of consciousness technique therefore is concerned with the second and third levels of abstraction setup by Korzybski. It is only at these levels that one finds psychological images, sensations, and perceptions and the technique explores the mind at these levels only.

4.3 THE DIFFICULTIES IN USING THE STREAM TECHNIQUE

The novelist must build the world in which his characters will live. For the stream of consciousness novelist, this problem is one of unusual importance. He can do this in two ways Either he can plunge his reader suddenly into the stream of consciousness of one of his characters or he may do so step by step, i.e., he may start with modified stream passages and enrich it as he goes along till his world is established. Finally he may use the technique with all its complexity.

In the first method, the unfamiliar reader may not understand the meaning of the components of the stream and hence will loose the interest in reading the book as in the case of Finnegans Wake. A sudden introduction of a stream will puzzle

the reader. For example, the sudden appearance of the stream, "Cranly's arm, His arm" in Ulysses puzzles as there is nothing said about it earlier. Similarly the thought of the heroine,

"Shall I inform about my caste? "Won't he hate?"

in T.Janakiraman's novel Amirtam confuses the reader as he does not know anything about the 'caste' of Amirtam. As the novelist is not providing any spatial, temporal and geographic frames of reference and some knowledge of the past, his attempt to simulate the stream fails and look like a word jugglery to the reader.

On the contrary, the second method may look incredibly naive with all personal references and memory images. Further, it will run out for pages and pages making the novel too voluminous and less attractive. Thus it becomes aesthetically bad.

Hence a successful way to handle this is to struck an optimum between the two and this chapter is an analysis to see how best the two authors-James Joyce and T.Janakiraman - have succeeded in achieving this object.

4.4 JAMES JOYCE'S TECHNIQUE OF SIMULATION

Joyce is able to overcome the difficulty of translating the multi dimensional real world into language which is linear by building a multi dimensional world in the reader's mind before simulating the stream. He postpones the use of stream passages until he had established the outlines of the characters, their relationships and the world in which they live. Then he is simulating the reader by using the appropriate trigger mechanisms of words and phrases. For example, Buck's conversation with Stephen in the opening pages of Ulysses fills the mind of the reader with sufficient information well before. So when phrases like 'a bowel of bitter water' and 'at her bed side' appear in the stream passage of Stephen, they act as the

trigger mechanisms and bring the whole crowd of images and meanings to the reader's mind. He prepares his readers in the opening chapters. Even here, these chapters are not written from the point of view of the omniscient author. For if such impression is established, it will be difficult to shift him later into character's mind. Hence Joyce presents them in the same idiom and style of characters themselves. Joyce makes these chapters heavily conversational and flavour them with stream passages or sentences.

Joyce creates the impression of a longer passage of stream of consciousness by burying only a few scraps of stream consciousness in a long passage of dialogue. The following paragraph of the text Ulysses illustrates it.

> "It's not fair to tease you like that, Kinch, is it? he said kindly. God knows you have more spirit than any of them.
>
> Parried again. He fears the lancet of my art as I fear of his the cold steel pen.
>
> - Cracked looking glass of a servant. Tell that to the oxy chap downstairs and touch him for a guinea. He's stinking with money and thinks you're not a gentleman. His old fellow made his tin by selling jalap to Zulus or some bloody swindle or other. God, Kinch, if you and I could only work together we might do something for the island. Hellenise it.

Cranly's arm. His arm.

> - And to think of your having to beg from these swine. I'm the only one that knows what you are. Why don't you trust me more? What have you up your nose against me? Is it Haines? If he makes any noise here, I'll bring down Seymour

> and well give him a ragging worse than they
> gave Clive Kempthrope".[277]

This passage is giving the impression of a long stream thought. But only two lines,

> "Paried again. He fears the lancet of my art as I
> fear f his. The cold steelpen"
>
> And
>
> "Cranlys arm, His arm"

are the stream thoughts buried in the long conversational passage to produce the said effect.

It is very effective in the beginning. Later when the reader is accustomed, Joyce drops the clutch of dialogue and allows the reader to slip further into the character's mind, letting him see more of what happens there. When the passage becomes longer, the frequency of the omniscient author's sentences disappear.

Joyce, who is a pioneer among the novelists has used this technique to perfection in Ulysses and to some extent in A Portrait of The Artist. He moves freely into the past and present in the minds of the characters to give us a clear picture of their thinking and actions. Hence these two novels are discussed in detail here.

4.5 STREAM OF CONSCIOUSNESS IN 'A PORTRAIT'

In 'A Portrait', in the very beginning Joyce quotes from the mind of the baby Stephen. All the thoughts, feelings, impressions and memories of the character Stephen are revealed through 'internal monologue'.He remembers the story that his father told him when he was a baby. The meeting of 'the moocow' and 'a niceus little boy' is narrated in the baby's prattle as it comes to the mind. Even the song sung by him comes to his mind.

"O the green Wothe botheth"[278]

A little later, Joyce is presenting the illogical manner in which Stephen's mind works. The thoughts switch over from one thing to another associated with it. Stephen, disinterested in games, is standing and feigns to be playing on the foot ball ground. His mind thinks about a number of things. The thought that Rody Kickham was a decent fellow jumps to Nasty Roche, a stink and then to his enquiry about his father. The thought of his father then leads to his mother, her advise and home, holidays, harthfire and a chain of thoughts.

At the next instant, Stephen is in the dormitory of the school. He ruminates on going home for the holidays. The next moment he is at home in his imagination.

> "Lovely ....
>
> All the people. Welcome home, Stephen! Noizes of Welcome. His mother kissed him. Was that right ? His father was a marshal now: higher than a magistrate. Welcome home, Stephen !".

Now the reader feels that Stephen is at home. But the following lines,

> "Noises....................................
>
> "There was a noise of curtain rings running back along the rods.... a noise of clapping hands as the prefect went up and down telling the fellows to look sharp".

Make the reader realise that it is only the stream thought of Stephen which makes a trip to the past and present and oscillates with lightning speed.

Stephen's diary entries are also, a recording of his thoughts as they came to his mind. In his 20th March note, he writes :

> "Long talk with Cranly on the subject of my revolt. He had his grand manner on. I supple and suave. Attacked me on the score of love for one's mother. Tried to imagine his mother : cannot. Told me once, in a moment of thoughtlessness, his father was sixty one when he was born. Can see him. Strong farmer type. Pepper and salt suit. Square feet. Unkempt grizzled beard.... sometimes talks to girls after nightfall. But his mother ? Very young or very old ? Hardly the first. If so Cranly would not have spoken as he did. Old then. Probably and neglected. Hence Cranly's despair of soul, the child of exhausted loins".

In this passage Stephen in his anxiety to record his thoughts exactly as they came to his mind, forgets the rules of grammar !

It is precisely the second level of abstraction set by Korzybski that Joyce stimulates in his novel 'A portrait'. He is using 'erlebte Rede' i.e., narrated monologue to bringout the stream thought. Dorrit Cohn defines narrated monologue as follows :

> ".... the rendering of a character's thoughts in his own idiom, while maintaining the third person form of narration. Its transposition into present tense and first person... yields an interior monologue. It would appear... that these two techniques for rendering a character's psche differ only by simple grammatical details. But when we see erlebte rede in a surrounding epic context, its distinctiveness becomes clear : by maintaining the person and tense of authorial narration, it enables the author to recount the character's silent thoughts without a break in the narrative thread".

Such a device is used by D.H. Lawrence to bringout the stream effect in Kate Leslie's thought in The Plumed Serpent. Mrs. Cohan finds such a similar version in A Portrait :

> "The slide was shot suddenly. The penitent came out. He was next. He stood up in terror and walked blindly to the box.
>
> At last it has come. He knelt in the silent gloom and raised his eyes to the white crucifix suspended above him. God would see that he was sorry. He would tell all his sins. His confession would be long. Everybody in the chapel would know then what a sinner he had been. Let them know. It was true. But God had promised to forgive him, if he was sorry. He was sorry. He clasped his hands and raised them toward the white form, praying with his darkened eyes, praying with all his trembling body, swaying his head to and fro like a lost creature, praying with whimpering lips".[281]

Stephen's thoughts are presented here in alternation with outer happenings, including his own actions. 'He waits, stands up, kneels, raises his eyes, clasps his hands and raises it and so forth. At the same time he thinks. His thoughts of fervent penitence in 'erlebte Rede' i.e, in past tense and third person.

4.6 THE STREAM TREND IN ULYSSES

Ulysses is considered as a good example of stream of conscious technique by many critics. The reader is introduced to ulysses by passages of omniscient author's sentences and dialogue, flavoured with increasingly longer passages of stream of consciousness. As these passages become longer and longer, the frequency of author's sentences abates. For example, the opening lines of the first chapter of Ulysses do not show any indication of simulating the flow of consciousness except the

word "chrysostomos."[282] There is nothing else on the first page of the novel that suggests the stream. Only the standard narrative technique is found for nearly four pages. Then Stephen's mind is presented for the first time.

> "Stephen bent forward and peered at the mirror heldout to him, cleft by a crooked crack, hair on end "As he and others see me. Who choze this face for me? This dogs body to rid of vermin. It asks me too".[283]
>
> The next instant is at the bottom of the same page. "Parried again. He fears the lancet of my art as I fear of his. The cold steel pen"[284].

At both these instances Stephen's mind is revealed through silent soliloquy. The actual simulation starts with the statement

> "Cranly's arm; His arm".

This first attempt brings with it one of the difficulties discussed earlier. The reader can not understand the line because it carried a personal reference about which no previous information was provided. Immediately below appears another stream passage.

> "Young shouts of moneyed voices in Clive Kempthrope's rooms, pale faces : they hold their ribs with laughter, one clasping another, O, I shall expire ! Break the news to her gently, Aubrey ! I shall die ! with slit ribbons of his shirt whipping the air he hops and hobbles round the table, with trousers down at heels, chased by Ades of Magdalen with the tailor's shears. A scared calfs face gilded with marmalade. I don't want to be debagged ! Don't you play the giddy ox with me !

> Shouts from the open window startling evening in the quadrangle. A deaf gardener, aproned, masked with Mathew Arnold's face, pushes his mower on the sombre lawn watching narrowly the dancing motes of grasshalms.
>
> To ourselves... new paganism...Omphalos".[286]

Here after a little puzzling, the reader can decipher it as a scene from the hazing of a university student.

The next passage,

> "A cloud began to cover the sun slowly shadowing the bay in deeper green. It lay behind him, a bowl of bitter waters. Fergus' song : I sang it alone in the house, holding down the long dark chords. Her door was open. She wanted to hear my music. Silent with awe and pity I went to her bed side. She was crying in her wretched bed. For those words, Stephen ; love's bitter mystery.
>
> Where now ?
>
> Her secrets; old feather fans, tasseled dancecards, powdered with musk, a gaud of amber beads in her locked drawer. A bird cage hung in the sunny window of her house when she was a girl. She heard old Royce sing in the pantomime of Turko the terrible and laughed with others when he sang :
>
> I am the boy
>
> That can enjoy
>
> Invisibility.
>
> Phantasmal mirth, folded away; musk perfumed.

And no more turn aside and brood Folded away in the memory of nature with her toys. Memories be set his brooding brain. Her glass of water from the kitchen tap when she had approached the sacrament. A cored apple filled with brown sugar, roasting for her at the hob on a dark autumn evening. Her shapely fingernails reddened by the blood of squashed lice from her children's shirts.

In a dream silently she had come to him, her wasted body within its loose graveclothes giving off an odour of wax and rosewood, her breath bent over him with mute secret words, a faint odour of wetted ashes.

Her glazing eyes, staring out of death, to shake and bend my soul. On me alone, The ghostcandle to light her agony. Ghostly light on the tortured face. Her hoarse loud breath rattling in horror, while all prayed on their knees. Her eyes on me strike me down. Liliata rutillantium, te confessorum turma circumdet: iubilantium te virginum chorus excipiat.

Ghoul ! Chewer corpses !

No, mother. Let me be and let me live".[287]

is a pretty long strong stream passage and shows how Joyce's earlier preparation helps the reader to take up the stream in its stride.

The reader now has no difficulty to unlock its meaning, as he is having all the keys necessary to unlock it. Earlier when Buck and Stephen were talking atop the tower Buck refers Dublin Bay as 'our great sweet mother', and invited Stephen to 'come and look'. He mentions about the recent death of

Stephen's mother. The invitation to 'come and look' reminds Stephen of an article beside her death bed - "a bowel of white china had stood beside her death bed holding the green sluggish bile which she had turn up from her rotting liver by fits of loud groaning vomitting".

The reader further learns that Stephen had refused his mother's dying wish that he should keel down and pray for her. She had appeared to him in a dream 'mute' but 'reproachful' and Stephen is sensitive about the whole matter. Thus when the reader takes up the first long stream passage, the sea has already been described, discussed and his mother has been related to the sea. Stephen's uneasy conscience has also been described. Therefore the reader easily follows the passage.

4.6.1 The Intellectual content of the Stream

Joyce actually used the stream of consciousness technique to differentiate his characters and project their personalities. They further shed light on several critical problems. Here, the analysis is done on three famous chapters of Ulysses - Proteus that deals with Stephen, Lestrygonians which reflects Bloom and Penelope that mirrors Molly. These three chapters are designated as stream of consciousness chapters of the novel and in the history of Joyce's criticism and accepted till date.

In the third chapter Proteus, Stephen walks along the Sandymount strand, looking about him and thinking. In the eighth chapter Lestrygonians, Bloom wanders through the streets of Dublin, searching for a restaurant in which to eat and thinking of his problems. In the eighteenth chapter, Penelope, Molly lies in bed, thinking over the occurrences of the day and of her life time. All the three chapters are typical examples of the unfettered flow of the stream of consciousness. Each one is giving a long and good picture of the character concerned. Their stream of thought which appear and reappear in their mind throughout the day reveal the intellectual level of the characters.

4.6.2 Stephen in Proteus

Proteus opens with Stephen's pondering of the nature of external world. He tries an experiment closing his eyes and walking amid the "crush, crackling wrack and shells". His inusings continue for a while on primary matters. On opening his eyes Stephen sees two midwives who trigger his thought on birth and creation. Then he leaps to heaven with a phone call to 'Edenville AA 001 - and the pattern for proteus is set. Stephen's thoughts sway from the most elementary to the most abstruse; from the most materialistic to the most spiritual. But they are always concerned with life and the meaning of his own life. All that he sees relate to himself and about his own insecurity.

Stephen's thoughts figures his own past. He thinks of his birth[289], his school days at Clongowes[290], his adolescent sexual urges[291], his meeting with Egans and Kevin[292] and Patrice[293] Youthful plans for writing and his hopes for success[294], his stay in Paris and the like. Mulligan taking the key to Martello Tower, his dream, and a woman he saw on Monday are the other thoughts occupying his stream. Further he is reminded of the lack of courage of his own and of his mother by a drowned man who bobs in his stream thoughts.

Stephen's thoughts abound with words and phrase from ancient and modern languages, like Greek, Latin, French, German, Italian and Spanish picturising him as a 'true scholastic stink'.

Great authors and their works find an echo in Stephen's thoughts. The passage

> "mouth to her womb. Ooomb, all wombing tomb"[295]

carries an echo of Blake's The Gates of Paradise.[296] Gray's Elegy 'the short and simple annals of the poor' finds an

expression in Stephen's thought 'the simple pleasures of the poor'. An exact quotation from Milton's Lycidas[297] occurs in the flow of Stephen's mind as

> "Sunk though he be beneath the watery floor"[298]

Aristotle, Mathew Arnold, Blake, Dryden, Tennyson and a host of others influence his thoughts.

It goes without saying that the Shakespearian allusions frequently occupies a place in Stephen's stream thoughts. They are blended so nicely that it seems to be of his own and is well differentiated from that of Bloom and others. For example, in Telemachus, Haines self-consciously quotes:

> "I mean to say, Haines explained to Stephen as they followed, this town and these cliffs here remind me some how of Elsinore. That beetles O'er his base into the sea, isn't it?"[299]

The same appears in Stephen's stream thoughts in Proteus in a well interwoven way.

> Open your eyes, No. Jesus ! If I fell over a cliff that beetles O'er his base, fell through the nebeneinader in eluctably"[300]

Shakespearian allusions help Stephen to crystalize his thoughts in the clearest way. As a bilingual person, he slips quite unconsciously from one language to another, borrows words and phrases to express himself more clearly. Thus when Stephen thinks :

> "where is poor dear Arius to try conclusions?"[301]

Shakespearian phrase forms an integral part of his thought and he is unaware that he is using a borrowed phrase unlike Haines. Thus the stream thoughts project Stephen as an enthusiastic, scholarly, young writer.

4.6.3 Bloom in Lestrygonians

Bloom in Lestrygonians chapter of Ulysses is also concerned with the same matters as Stephen, but with a difference. Bloom's stream thoughts are less sophisticated and show a lower understanding of things. The blind boy's struggle and inability to see triggers both sympathy and stream thoughts in the mind of Bloom. His thought wanders unwittingly. He wonders whether blind people

> "See things in their fore heads perhaps. Kind of sense of volume"[302].

He too tries and experiment. But it is much more naive than of Stephen's. There are many appeals to the senses in Lestrygonians - specially to small and taste of food. Bloom "smell sipped the cordial juice"[303], 'ate his strips of sandwich, fresh clean bread, with relish of disgust, pungent mustard, the feety savour of greencheese".[304]

He also tastes

> "Wine soaked and softened rolled pith of bread mustard a moment mawkish cheese".[305]

Bloom thinks of the taste of pastry[306], of spicy fruits from Jaffa[307], of the taste of Molly's seed cake[308] and her lips. Thus Bloom's concern about senses is mundane and navie unlike the academic persuit and ascetic concern of Stephen.

As bloom is pictured as a common, uneducated person in the novel, the appearance of the words and phrases from foreign languages are few in the stream thoughts of Bloom when compared to that of Stephen. There are only nine places in the fifty three pages of Lestrygonians chapter where foreign languages are used. Only two languages - French and Italian - are making their appearance. Further, most of them are restaurant terms or from operas which do not require any great knowledge or understanding of languages. Bloom's linguistic

ignorance is further revealed by his wondering about the meaning of "teco"[309]. He struggles to pronounce 'Voglio[310]. His reference to literature or literary figures are relatively few. He is poor in history of his own native country. His information about the last pagan king of Ireland Cormac is incorrect. He attributes Cormac's conversion to Saint Patric[311] without having a clear idea about their time in history, he thinks that the fifth century saint has converted an Irish king of third century[312].

Shakespearian echoes occur only in four places in Bloom's stream of consciousness and they have become cliche's. All of them are only from Hamlet and he misquotes them.

Bloom is less concerned with himself. Unlike Stephen's thoughts which always return quickly to himself and his problems, blooms thoughts show his concern over others. He is reminded from time to time of Molly's infidelity. His problems are more acute and painful. For example, he worries that Boylan might infect Molly.[313] He remembers Molly flirting with Boylan a fortnight before. Immediately he urges himself desperately.

> "Stop. Stop. If it was, it was Must"[314]

and he manages to put his problem aside quickly from his mind contrary to Stephen who always exhibits his brooding nature in his stream of consciousness in Proteus.

Bloom's stream jumps from advertising to bi-cycle races. From lost and found offices to sun spots. It manifests the warmth and generous concern for hungry sea gulls, the public welfare and a blind stripling in contrast to heavy burden of philosophy and mysticism and self concern of Stephen in Protes. In short, the stream thoughts in Lestrygonians picturises Bloom as a weak, materialistic, humanitarian of normal life.

4.6.4 Molley in Penelope

The matters of major interest in Proteus and Lestrygonians appear much diluted in Penelope, indicating the poor knowledge of Molly. Her thoughts relating to the famous figure of Aristotle's name is an outstanding example to speak about her total ignorance. She turns his name into 'Aristocrat[315]. Molly herself is well aware of her intellectual limitations. When she thinks about her daughter :

> "Such an idea for him to send the girl down there to learn to take photographs only he'd do a thing like that, on account of his grand father instead of sending her to Skerry's academy where she'd have to learn not like me getting all at school".[316]

She has no knowledge of science. She does not even understand the functioning of the female reproductive system[317], or anything else about her own physiology.[318] She thinks a lot about the past and a little about tomorrow's meal.[319] Her future thoughts relate themselves to become Stephen's mistress.[320] There is no awareness in her about the change due to time. She is concerned only with the immediate and Boylan keeps appearing in her thoughts. She 'hate the mention of politics[321] and refers to the 'Sinner Fein', liome rule' and the 'land league' with scorn.

Stephen is interested in theology; Bloom in the everyday effects of religion. But Molly's interests are on a level of superstition. She hates confession, says a Hail Mary to protect herself from thunderbolts and lights candles for luck. Thus an

> "Important aspect of Molly is her limited intellectual equipment. Her ignorance transpires chiefly in her beliefs and in her language. Again and again, her mind throws out popular superstition".[322]

Although Molly has been exposed to novels like The Moon Stone, East Lynne, Moll Flanders, she prefers erotic literature like Sweets of Sin[323] She misquotes Keat's line in Endymion as :

> "a thing of beauty and of joy for ever something he got out of some nonsensical book that he had'[324]

Shakespeare references do not appear in Molly's thought. She also thinks of pregnancy and birth, of letters, of the East and of an annoying dog. On the last pages, she is thinking of the days of her youth before her marriage[325] which present a pleasant picture of Molly in teens.

Thus, Molly's soliloquy is mere rumination about the past. She thinks about Boylan, her meetings with him, and her liaison with him that afternoon. Her stream switches over to Bloom, his courtship with her and his relations with other women. Her thoughts linger about Mulvey - her first suitor; about Milly, her daughter, about Rudy - her dead son. She thinks about a variety of other men in her past and about Gibraltar, where she spent her girl-hood. In all these thoughts Molly is presenting very little awareness about the world and its ways. This is because she is lying in bed in a darkened room the whole day and rarely thinks about the future. Even there, she is only thinking of her tour with Boylan, his promised visit on Monday, a possible affair with Stephen, Bloom's breakfast the next morning and the like. In short, her stream thoughts are projecting her only as a flesh-pot of Dublin.

4.7 SIMULATION TECHNIQUES

We often experience in our life that the sight of an object or a person will remind us of a similar person or object associated with our own life. This type of triggering the thought is known as the principle of association. It is the easiest

technique to simulate the stream. Generally the triggering is done by perceptions i.e., action by which the mind refers its sensations to external objects as cause.

4.7.1 Principle of Association

James Joyce is using this technique in his novels - specially in Proteus chapter of Ulysses. The following passage taken from the text will illustrate the point.

> "They came down the steps from Leahy's terrace prudently, Fraunzimmer: and down the shelving shore flabbily their splayed feet sinking in the silted sand.
>
> Like me, like Algy, coming down to our mighty mother. Number one swung lourdily her midwife's bag, the other's gamp poked in the beach. From the liberties, out for the day.
>
> Mrs. Florance MacCabe, relict of the late patk MacCabe, deeply lamented, of Bride Street. One of her sisterhood lugged me squealing into life. Creation from nothing. What has she in the bag? A misbirth with a trailing navalcord, hushed in ruddy wool - The cords of all link back, strandentoining cable of all flesh. That is why mystic monks. Will you be as gods ? Gaze in your omphalos. Hello, Kinch here, put me on to Edenville, aleph, Alpha : nought, nought one.
>
> Spouse and helpmate of Adam Kadmon : Heva, naked Eve. She had no naval, Gaze; Belly without blemish, A, bulging big, a buckler of taut vellum, no, white heaped corn, orient and immortal, standing from everlasting to everlasting. Womb of sin".[326]

This train of thought is triggered by perception. Stephen happens to see some mid-wives in hospital. He recognises one of them. This reminds him of the fact that a mid-wife assisted at his birth and he wonders briefly at the miracle of birth as

"Creation from Nothing"

The sight of the bag that one of the midwives is carrying sets his mind to fantasy and he is reminded of misbirths etc. The bag might carry a foetus with its umbilical cord still attached. The cord then becomes just one of many cords, which when twisted into a cable, connected each person to the source of life and to "all flesh", the sum and substance of all men, of mankind, perhaps.

The navel cords remind Stephen of navals and the monks who gaze at them and their attempt to contact heaven. This makes him to imagine a telephone system to heaven with naval cords as wires. He immediately puts a call to :

"Edenville AA 001".

Stephen's thoughts continue in this manner until the wind and sight of waves eventually break his imaginative flow of thought.

Not all the associations are as easy as this to follow. Some associations are not explained by Joyce until later in the novel. In the following passage,

> "Behold the handmaid of the moon. In sleep the wet sign calls her hour, bids her rise. Bride-bed, childbed, bed of death, ghostcandled. Omnis caro ad te veniet. He comes, pale vampire, through storm his eyes, his bat sails bloodying the sea, mouth to her mouth's kiss".[327]

Which appears early in Ulysses, the last sentence confuses the reader. The reference to the sea associated earlier with

Stephen's mother. 'Bed of Death and ghostcandled' is a reflection of her death and she like 'all flesh' goes to God. But the phrase 'Omniscaro' does not show or even indicate any association with the vampire. Hence it becomes possible to dechiper only later when Stephen's Vampire - God of materialism is presented to the reader.

George Humphrey feels that associations not immediately understandable to the reader serve an important function. He says :

> "What seems incoherent in the privacy of consciousness is actually only egocentric. The basis for this is the private relationship of the associations".[328]

He feels that presenting such irrelevant details is to preserve the inherent discontinuity of the psychic process and make it more meaningful. He firmly believes that

> "Faulkner and Joyce and Woolf and some others do not write nonsensical fiction; they have carefully dropped clues to unravel the knots of privacy throughout their work".[329]

4.7.2 Other devices of Simulation : Sight

Joyce's images and perceptions are to a greater extent visual. By following Bloom in Lestrygonians, one can see a lot - A girls in Graham Lemon's sweet shop, a Christian brother, a YMCA youngman placing a waste material in Bloom's hand, Bachelor's walk, Stephen's sister in front of Dillon's auction rooms etc. Joyce sets the stage with an author's sentence and then presents the items they see as the following :

> "He passed, dallying, the windows of Brown Thomas, silk mercers. Cascades of ribbons. Flimsy China silks. A tilted urn poured from its

> mouth a flood of blood hued poplin : lustrous blood".[330]

4.7.3 Sound and Simulation

Joyce's presentation of Sound is often by omniscient author's sentence.

> "The dog's bark, ran towards him, stopped, ran back"[331]

is immediately followed by the stream thought –

> "Tatters ! out of that of you mongrel..."[332]

4.7.4 Smell and Taste

There are many appeals to this class of senses in Lestrygonians. Most of them deal with food and its taste. Bloom thinks of the tasty pastry and spicy fruits of Jaffa as indicated earlier.

He presents smell as components in the stream of consciousness by itemizing them in a series of phrases. He refers men as 'perfumed bodies, warmful.

> "Smells of men; His gorge rose, Sapton saw-dust, sweetish, Warmish Chigarette smoke, reek of plug, split beer, men's beery piss, the stale of ferment"[333]

is an example of this kind of simulation.

4.7.5 Place of Touch and Texture

Touch, feel and texture are handled in the same way as that of sound. Author's statement is employed first and then the stream, eg :

> "Airs romped around him, nipping and eager airs"[334]

and presents the perception more directly as in the case, "Soft, warm, sticky, gum-jelly lips...".[335]

4.8 VARIOUS STATES OF SIMULATED MIND

Joyce is showing his characters in various states of mind. They are found in imaginative thinking, memory, reverie and hallucination, relative placity and strong emotion. His stream passages show the mind flowing from one state to another, inner and outer stimuli governing the various states of mind.

4.8.1 Imaginative Thinking

An external stimulus - the sight of the midwives starts a flow of thought in the mind of Stephen. He imagines that the bag of a midwife is carrying a misbirth with its umbilical cord. The cord then becomes a twisted cable and a telephone system connecting heaven. Immediately he puts an imaginary call to Edenville AA 001. It is a good example for imaginative thinking.

4.8.2 Autistic Thinking

Stephen's own problem soon makes him to think about his own problems. The thoughts flow to more and more of personal matters; of his own begetting and of his own relationship with God. The thought "Wombed in sin of darkness I was too made not together" that flows in his mind is an example of autistic thinking.

4.8.3 Happy and Unhappy Memories

The other states of consciousness that Joyce shows in Ulysses are happy and unhappy memories.

> "Touched his sense moistened remembered. Hidden under wild ferns on Howth. Below us bay sleeping sky. No sound. The sky. The bay purple by the Lion's head. green by Drumleck. Yellowgreen towards Sutton. Fields of undersea,

> the lines faint brown in grass, buried cities. Pillowed on my coat, she had her hah-, earnings in the heather scrub my hand under her nape, You'll tors me all. O Wonder ! coolsoft with ointments her hand touched me, caressed : Her eyes upon me did not turn away. Ravished over her I lay, full lips, full open, kissed her mouth. Yum, softly she gave me in my mouth the seedcake warm and chewed. Mawkish pulp her mouth had mumbled sweet and sour with spittle. Joy : I ate it; Joy. Young life, her lips that gave me pouting. Soft, warm, sticky, gumijelly lips. Flowers her eyes were, take me, willing eyes'[336]

is an example of happy memory and its contrast, the unhappy memory is revealed in the following :

> "Wait. The full moon was the might we were Sunday fortnight exactly there is a new moon. Walking down by the Tolka. Not bad for a Fair-view moon. She was humming. The young may moon she's beaming, love. He other side of her. Elbow, arm. He Glowworm's la-lamp is gleaming, love. Touch, Fingers. Asking. Answer. Yes. Stop. Stop. If it was it was. Must".[337]

4.8.4 Reveries

In one of the longest passages, Stephen day dreams about Paris, Kevin Egan and Irish revolutionary activities. Although they are appearing as the stream thoughts of memory in Stephen's mind, Kevin Egan's remark gives the readers[338] an impression of a day dream or reverie.

4.9 T. JANAKIRAMAN'S TECHNIQUES OF INTRODUCING THE STREAM

Unlike James Joyce, T.Janakiraman is introducing the stream of consciousness passages at an early stage. He gives a brief description about the concerned characters and their surroundings and immediately presents the stream thought. At times he directly plunges into the stream thoughts of the character and begins the novel with it as in the case of his novel Ammā Vantāḷ. The conversation technique is also used to present the stream. Similar to Joyce, he stimulates the minds of the reader using various trigger mechanism. His stream passages are often interrupted by the description of nature or surroundings by the author and the stream takes place in the selfconscious state of the individuals.

Each novel of Janakiraman is unique is one aspect or other and reveal the various facets of the technique. But the outstanding five novels - his first novel Amirtam the lengthy and popular work Mōkamuḷ, controversial Ammā Vantāḷ, revolutionary Marappacu and the last work Naḷapākam - reveal his masterly handling of stream of consciousness technique and hence are discussed here.

4.10 STREAM OF CONSCIOUSNESS IN THE NOVELS OF T.JANAKIRAMAN

Amirtam is the first novel of T. Janakiraman and gets the credit of introducing stream of conscious technique in the Tamil novel world. He is introducing the stream in the very beginning of the novel, contrary to James Joyce.

The novel begins with a brief description of the traditional evening pooja rituals of a South Indian temple. The author's statement presents a short profile about Amirtam, the heroine and her lover for about half a page. Then the reader plunges into the stream of consciousness of the heroine.

> "Some how should converse today without trembling". "Shall I inform him about my caste ?
>
> Won't he hate?"[339]

Here the reader is confused a little as he does not know anything about the 'caste' or its significance. He gets the explanation of it later as the novel progresses.

The flow of thought that follows the above reveals the typical characteristic of stream thought. The mind of the character Amirtam swings between the inner and outer stimuli. Contradicting ideas emerge one after another in the heroine's mind. She calls herself a 'sinner' and immediately defends it.

> "How to converse? The icy calmness is rather terrifying. How can a sinner who stands before a sage capable of reading other's thoughts be without shivering?"[340]
>
> "But am I a sinner? what mistake have I committed ? Being born in this caste is the only fault".
>
> "Will he look up and notice me? This caste is well known for its boldness. Even I who was born in it could not speak courageously. Then how can he?"[341]

Here again 'the caste' baffles the reader and the riddle is solved only in the third chapter.

The novel Marappacu, begins with the stream thought of Ammani, the heroine. Straightaway, the thoughts of Ammani introduces her character. Her nature to laugh at anything, whether it is a happy occasion like a wedding or a sad one like a bereaved house atmosphere is presented through her stream thought and the reader is getting a mental picture of Ammani - as an abnormal character in the beginning itself. As the whole

novel is in the form of self-conscious stream thought of Ammani, in the next few pages, the child hood life of the character is presented through the memory thoughts of Ammani.

Similarly, the hero - Appu's stream thought gives an account of his childhood days in the beginning of Amma Vantal. In short, he is introducing the stream thought at the beginning itself with sufficient keys to unlock the meanings of the stream. He is not baffling the reader much as Joyce does.

The next way adopted by Janakiraman to introduce the stream is to bury short and quick streams in a conversation.

> "Swami...
>
> What?
>
> "Nothing, she answered.
>
> 'Looked like calling me'; He moved away.
>
> 'Even now will it escape from (my)
>
> Clutches?' she gathered courage and said :
>
> I'll tell you the truth, I called you"[342]

This passage is occurring in the novel Amirtam. The line

> "Even now will it escape from my clutches?"

is the stream thought running in the mind of Amirtam and is buried in her conversation with hero. Many such short streams occur in the mind of, Amirtam. They are introduced either as a silent soliloquy or buried among author's statement or description or conversation.

In his last novel Naḷapakām. T.Janakiraman is adopting the technique of Joyce. He prepares the reader in the beginning pages of the novel and then introduces the stream of one of the characters. The conversation between the tourists and the tour - organiser runs for nearly forty two pages. After that the first stream thought of Rangamani is introduced. Even here the

author is not making the passage twisted. He gives an account of Rangamani's village life and atmosphere in a long stream passage - which runs for nearly two pages.[343]

This novel carries brief streams also, buried among the conversations. When Kameswaran, the hero is conversing with Pankajam, full moon like face of Pankajam reminds him of his guru Vathsan. The thoughts of Kameswaran shifts suddenly :

"Charity saves one's head, ramari"[344]

As the author has already given the details of Vathsan's life through another stream thought of the hero,[345] the readers understand it easily.

The same stream of thought occurs again in the mind of Kameswaran during his later talk with Pankajam.[346] The occurrence of the stream thought this time gives him strength and coverage to overcome the temptation and prevents him from committing the 'sin'.

In Ammā Vantāḷ, the conversation technique starts with an enquiry of Indu. She is keen in knowing the reason for Appu's late coming and asks many questions. Appu, who takes it lightly in the beginning answers her with a witty sense and looks up. The sight of her face arrests his conversation and the stream "what a face! Bright face"[347] runs in his mind. It proceeds further on to her late husband Parasu.

T.Janakiraman is handling long stream passages also with much ease. As he is making them self conscious thoughts, it becomes a tool for him to present the past life and other related particulars of his characters. This becomes evident in Mōkamuḷ. Babu returns home after facing failure in fixing Yamuna's marriage. Inquisite family members eagerly ask the various details about it. The conversation proceeds further and leads to a discussion of Babu's marriage. His sister whole heartedly blesses him and laughs openly. The tinkling sound of her

laughter kindles Babu's thoughts and it ponders over her past sorrowful life. Here the stream runs nearly for fifteen pages. Many such lengthy streams are frequenting in the bulky novel Mōkamuḷ.[348]

Longer stream passages appear in the later part of Amirtam. The reader enters Sabesa Mudaliar's mind only through such lengthy streams. When Amirtam's mother Kujalam died, Mudaliar, who plays more or less a villain role in the novel, did not visit there. False prestige prevents him from visiting Amirtam who was in bereavement. When this comes to his mind, his own conscience pricks him for his inhuman act. Here the stream passage is introduced and runs for nearly two pages and presented in the form of a fight between the split halves of his conscience.

In Naḷapākam, the conversation between the co-travellers Muthusamy and Rangamani about adopting a child is interrupted by the stream thoughts of Rangamani. It runs for nearly three pages revealing the past life and even some secret moments of her married life to the readers.[349]

4.11 SIMULATION TECHNIQUES

Janakiraman is using the principle of association to simulate the stream and the perception of senses is used as a tool to trigger it.

4.11.1 Principle of Association

Amirtam who was reading the epic Sakuntalam associating herself with the character Sakuntala. When she read the part where Priyamvata, her friend was narrating the life history of Sakuntala to Dushyantan, her lover, Amirtam's thought associates Kujalam with Menaka, the apsaras mother of Sakuntala and herself with Sakuntala. It further analyses the similar and dissimilar aspects of the comparison.

The very title of the novel Marappacu is justified only through this principle of association. Ammani who was reminded about her old age by Bruce visualises a dead cow *lying* uncared in a street in her mind's eye. The dead cow regrets itself for not being a wooden - cow. Ammani is associating herself with the dead cow and regretting for not being a wooden cow.[351]

4.11.2 Trigger Mechanisms of Janakiraman - Sight

The extraordinary beauty of Amirtam attracts the sight of Mudaliar. It makes him to think :

> "She is extraordinarily beautiful. Will I get her?"[352]

This stream immediately swings from this to his own personal problem and links the beauty of Amirtam with that of his dead wife.

> "If I am destined to enjoy beauty, why should my beautiful wife die at the young age of Seventeen?"[353]
>
> It goes on further and finally ends in self-pitty.
> "We are unlucky"[354]

In a similar way the photograph of his late wife Chellammal reminds him of his past life and in all these circumstances, the stream is triggered by the sight and ends in autistic thinking.

The same trigger mechanism of sight is used more skillfully in Nalapakam. Kameswaran sees the name of the street, 'Mahathana Agraharam' written on the wall of a house while walking along the streets of Nallur. His thoughts ponder over the word 'Mahathanam'.

> "Big charity; who gave it to whom? Is it the Chola king, Naika king or Maratha King? To whom the Mahathanam was given? Vedic

> Pandits? For those who bubbled with the knowledge of logic, grammer, meemamsa and Vedanta? or for those who occupied higher positions in Tanjore Palace?"[355].

The physical appearance of Muthusami reminds Sulochana of her Kali Uncle's family at another place in the same novel.

The sight of the soft, white feet of Indu and the hairy part above the ankle triggers Appu's thought in Amma Vantāḷ[356]. It jumps back to the rituals and happenings on Indu's wedding day. In a fraction of a second, Appu relives those bygone days in his mind.

4.11.3 Sound and Stream

The sound of music emerging from a marriage hall triggers the thoughts of Mudaliar, Amirtam's suitor. The Bilahari raga played on the instrument Nathaswaram in the early hours of the day kindles his imagination. It brings the scene of a wedding house to his mind. Vedamantras, smoke of the sacred fire, the shyness of the bride and the bride-grooms appearance in a new silk dothi and the smell of the sandle-wood paste appear in his mind's-eye.

In Mōkamuḷ, Babu happens to hear the veena while waiting for his friend Rajam in the park. The melodious Bilahari raga (again the same raga as in Amirtam) played by some unknown expert triggers Babu's stream of thoughts. He thinks about the skillful fingers that play on the veena. The thoughts then circle around his father's desire to make him a good singer. A guilty feeling overtakes him for not fulfilling his father's dream. The thought from here switches itself to his child-hood days and his affectionate father and ends in self-pity.[357]

4.11.4 Smell as the Trigger-Mechanism

In the novel Mōkamuḷ, Babu and his father Vaithi were walking along the river at night. The strong, sweet smell of a

wild flower Nunappu arrests their attention. Struk by the strong smell, Vaithi wonders;

"What a smell for this !"[358]

Babu comments on this and says that it smells like Jasmine. Vaithi adds the information that the smell of the wild flower is short lived. The short living aspect of the flower's smell kindles the thoughts of his beloved brother Muthanna who died at a younger age.[359] The next two lines are also related to the smell and identifying the object in the darkness through smell.

At another instant, the sweet smell of another flower - Jathi -emerging from the head of Tangam, trigger's Babu's thought and it ponders over the pooja room of his house, his mother, the photos hung there and the divinity associated with the smell.[360]

Another flower that kindles the thoughts is Jasmine of Srirangam. The sweet smell of it kindles Appu's thought in Ammā Vantāḷ. A lightning thought,

"Mother loves jasmine flowers of Srirangam
very much"[361]

strikes his mind. Immediately it brings the thought of Indu too, without any logical connection.

4.11.5 Sense of Touch Triggering the Stream

In Naḷapākam, the train crosses the river Narmatha and picks up speed. Rangamani who peeps through the window experiences the hot wind. She starts comparing the cool breeze of Nallur with that of the hot air in her mind! The wind blowing on the face takes her thoughts to Nallur and the life over there. It shifts to her own house first and then to her personal life.[362]

The same sense of touch gives satisfaction to Pankajam and lingers in her thoughts for a long time later in the novel.[363]

4.11.6Taste and Triggering

The tasty food served by Indu makes Appu to compare it with that of a cook in Amma Vantāḷ. He feels that he has entered a new world filled with affectionate people like mother, father and brothers. His stream immediately jumps over to that of Parasu, Indu's late husband. He wonders why Parasu's health has not improved even after eating such tasty preparations.[364]

Similarly the taste of the lips of Thangam makes Babu to wonder what kind of a taste is that in Mōkamuḷ.[365]

4.12 CHARACTERS OF JANAKIRAMAN IN SIMULATED STATES OF MIND

The characters of Janakiraman are seen in various simulated states of mind in the novels. Their minds swing from external stimuli to the internal problems and a variety of states - imaginative thinking, autistic thinking, happy and unhappy memory states, hallucination and reveries - are depicted.

4.12.1 Imaginative Thinking

The whispers of the servant couple Veeramuthu and his wife Ramu in the novel Amirtam, kindles the youthful imaginations in the mind of Mudaliar and makes him feel young.[366]

In the next instant, Amirtam's thought is simulated by an external object of a star cluster. She imagines it to be a temple with a tower, lamps and the priest and recollects the priest's words linking herself with Natesan. Thus a single star cluster kindles the imaginative thinking of Amirtam and spreads a complete scene of temple surroundings in which she met Natesan, her lover.[367]

4.12.2 Autistic Thinking

In Mōkamuḷ, Babu is shocked to hear the unnatural death of Tangam, He picks up her letter from the open terrace which ends with her last wish to see him once. Babu's thought ponders over the cremation ground, ashes etc. The secret thought that he is responsible for her premature suicidal death pricks him and finally ends with an autistic thinking which blames him for the mis-haps.[368]

In Amirtam, the unusual beauty of Amirtam kindles the stream thoughts of Mudaliar that swings from there to his own personal problems. He is considering himself as unlucky. He thinks ;

> "If I am destined to enjoy beauty, why should my beautiful wife die at a young age of Seventeen?.. We are unlucky".[369]

The thoughts go on further and ends in self pity and becomes an example of autistic thinking.

4.12.3 Happy and Unhappy Memory States

The comment made by the boy doing Pooja in the temple,

> "Your husband who is standing there-Is he not coming?"[370]

triggers happy memories in the mind of Amirtam. It makes her to ruminate about the height and the beautiful eyes of the hero. Such happy thoughts spoils her sleep.

The gloomy atmosphere, over-cast sky and the stars covered by the clouds bring sad and unhappy memories to Mudaliar's mind. He recollects the unpleasant behaviour of Amirtam during his last visit to her house. His mind swings from there into his own personal problems and finally ends with a painful realisation that Amirtam dislikes him.[371]

The happy thought that his parents will be eagerly awaiting for his arrival at Madras kindles pleasant memories in the minds of Appu in Amma Vantāḷ. Her blossoming face and the special treatment she gives for him flashes in his mind and fills his heart with happiness.[372]

Appu's conversation with Indu kindles his thoughts. Memories of Sundaram Sasthrigal, childless Bavani Ammal and their adopted daughter Indu who lost her parents at a young age lingers in his mind. Then it steps over to his own loneliness and unhappy childhood.[373]

Often happy memories trigger in the mind of Appu when he recollects the interest shown by his mother in Vedas.[374] Soon it turns into an unhappy one when he realises her illegal relationship with Sivasu.[375]

In Naḷapākam, happy memories are triggered by the gay occasion of dining together with a big group of Yathris at Vijayawada station. She thinks of her marriage occasion.[376]

Unhappy thoughts run in her mind when she recollects her house and the curse on the family.[377]

4.12.4 Reveries

There are examples of reveries also in Janakiraman's novels. Raju Pillai visits Mudaliar's house, and requests Mudaliar to give up his idea of having Amirtam in the novel Amirtam. On the contrary, Mudaliar becomes adamant in winning over Amirtam's hand and goes to bed. In his dream, he hears the voice of Raju Pillai. He dreams that Raju Pillai is giving his approval to have Amirtam as his concubine.[378] On another occasion at midnight, he dreams of sitting in a swing with Amirtam in moon light amidst the sweet music of flute.

In Ammā Vantāḷ, the dream state of Alangaram is revealed through Dandapani's stream. She dreams about goddess, stars,

ships, gardens big lotus flowers and a number of abnormal things.[379] Dandapani at one stage wonders how her dreams are always associated with high and celestial objects while his dreams always loiter on earthly things.[380]

4.12.5 Hallucinations

The best example of this is given in Amma Vantal. The stars spread on the cloudless sky bring hallucinations to Alangaram. They appear to her as human being with mustache and sitting on a chariot with a wand in hand, She wonders at them.

In Amirtam, Mudaliar gets another sort of hallucination. To him his late wife's photo speaks to him. It mocks at him and his reasons for wooing Amirtam.[381]

4.13 T. JANAKIRAMAN AND CHARACTER PRESENTATION

The stream technique acquires a different dimension when T.Janakiraman is using it to present the characters of his novel, without much of his intervention. He is presenting them in a realistic and complete manner through this stream technique.

In Mōkamuḷ, a well known novel for its lengthy stream passages, Vaithi Babu's father, is introduced to the readers only through Babu's thoughts. It begins with a sudden out break,

"Who will get such a father?"[382] appears

in the thoughts Babu. Starting from there it runs for nearly eight pages giving a complete picture of an affectionate father who takes every step to make his son a good and talented musician.

Beautiful Yamuna and talented musician Ranganna are also introduced only through Babu's stream thought.

In Ammā Vantāḷ, Alangaram is introduced in a similar manner through the thoughts of Appu.[383] Appu's father, his

family at Madras and their detached relationship,[384] god-mother-like Bhavani Animal[385] are all introduced only through the stream-thoughts of Appu.

The stream thoughts of Dandapani picturises Alangaram, her ambitions and his rare marital relationship with her.[386]

Kandu, whose behaviour made Ammani to deviate from the accepted norms of the society,[387] her aunt,[388] and uncle[389] who gave her education, Gopali,[390] Pattabi and Bruce, who affected Ammani's life style in one way or other are all revealed to readers only through the stream thoughts of Ammani in Marappacu.

A self introduction of Rangamani appears only in the form of a stream thought in Nalapakam. Even minor characters - like - Sanku in Mōkamuḷ, Subbusami in Anpē Āramutē are making their appearance through stream thoughts of Babu and Rukku respectively.

4.14 SELF-CONSCIOUS STREAM THOUGHT AND THE PRESENTATION OF PAST-LIFE

In presenting the past life of the characters using the stream technique T.Janakiraman differs from other novelists of his time like La. Sa.Ramamirtham, Mowni, Nagulan and others. Generally in psychological stream, thoughts will occur in the semi-conscious or unconscious state of the character, making the thought irregular and time will shift to and fro. But T.Janakiraman is deliberately making them as self-conscious stream. Hence the incidents appear in sequential order and helps the reader to decipher it with ease. Thus only a time shift predominates in his stream technique.

The novel Ammā Vantāḷ begins with such a self-conscious stream thought of Appu. It presents the past sixteen years of Appu's life, from the day he entered as a child in the Padasala to the present adult stage - in sequential order, contrary to the

traditional stream thought. Yet the time shift is so vivid that makes Appu to wonder :

> "Sixteen Years! O my goodness! It looks like Yesterday".

The next stream, "What a face! Brilliant face it is! white face", kindled by the sight continues to present the past-life of Indu in a similar manner. Her state of Widowhood, her husband, his death-wish are all easily understood by the reader.

Appu's unpleasant childhood, his aloofness, longing for love and affection and a lot more are reflected in the conscious thoughts of Appu.

The speciality of the novel Marappacu lies in that the whole novel is presented in the form of the conscious stream thought of Ammani, the heroine. Her child-hood days, character developments, friendship with Gopali, Pattabi, Bruce and others are broughtout in the sequential order clearly developing circumstantial evidences for her abnormal character development.

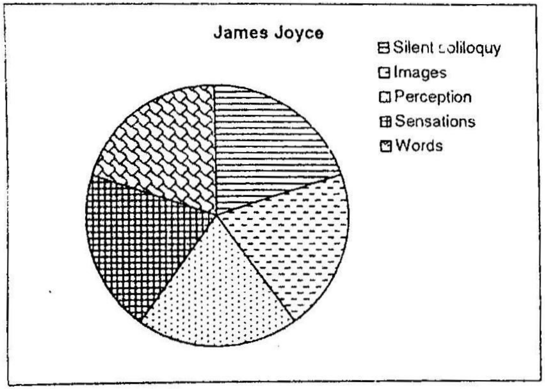
A similar technique makes the reader to travel through the conscious stream of Babu in Mōkamuḷ and know about the patient life of his sister.

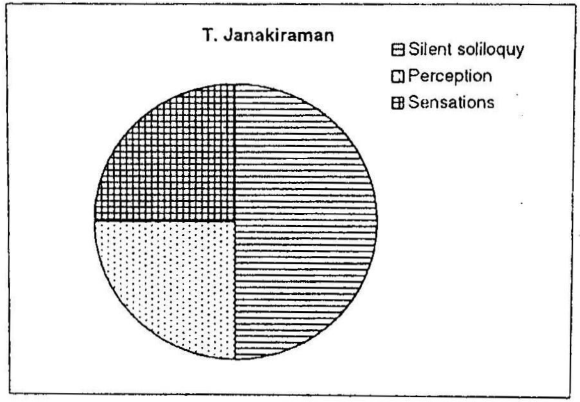
Kameswaran's conscious stream reveals the life of his Guru Vathsan in Naḷapākam. In short, this slight modification made by T. Janakiraman, removes the boredom and baffling nature associated with traditional, psychological stream. It helps the free flow of the novel and keeps up the interest of the readers.

Table 4 : The Stream Technique and its Purpose : A Comparison

Author	Components Used	Purpose
James Joyce	Silent Solioquy Preception Sensations Images Words	For differentiating the Personality of the characters.
T. Janakiraman	Silent Soliloquy	To introduce the characters and as a mode of presenting the whole novel

DIAGRAM.4 - COMPONENTS OF THE STREAM





4.15 CONCLUSION

Thus it can be seen that both the authors introduce their readers carefully to the stream of conscious technique in their own way. They both prepare their readers by supplying a minimum context out of which they can draw the necessary references. They not only relay heavily on dialogue but also using silent soliloquy, dramatic monologue and other techniques.

Their characters are shown in various states of mind. In both the cases, the mind is flowing from one state to another, inner and outer stimuli governs the various states of mind. Both of them use sensations, perceptions, images and other devices to simulate the stream. Thus they create an impression of complexity and multidimensionality despite the linear nature of language and present themselves as the best stream of consciousness writers.

CHAPTER - 5

A COMPARATIVE STUDY

5.1 INTRODUCTION

Comparative study is no longer a new academic discipline. It has taken deep roots in the West and gaining importance in the Indian soil. Its merits, serviceability and capability of leading us to the cherished goals of human mind and heart is well recognised by academicians of todays world. Hence it is gaining due recognition and place of honour throughout the world. It has transcended the national, racial and language boundaries and has emerged as a natural, spontaneous academic and cultural activity of the present day world with the function and scope of finding unity in diversity. Only with such a perspective, a comparative study between the two psychological novel writers - James Joyce and T.Janakiraman is undertaken in this chapter.

5.2 SIMILARITIES

Though the two authors were wide apart and separated by time, place and culture, they show striking similarities in their creative work. This fact is in accordance with the theory of creativity of Freud.

5.2.1 Family Surroundings

Both the artists were born in a big family with brothers and sisters and enjoyed their kinship.

James Joyce was born with eighteen brothers and sisters of whom only ten survived. He lived with them for sometime which gave him an opportunity to study human minds and behaviour.

T.Janakiraman had three sisters and one brother and lived in a joint family. Because of this, he had a good chance to see

and study interaction between them. He saw the suffering and suppression of women around him in a male dominated society which later reflected in his writings. It supplied plenty of familial themes for his creative work.

5.2.2 Similar Life Style

Both the authors were separated from the family for the sake of education. James Joyce was removed to Clongowes Wood boarding school at an early age. From then onwards he was away from his parents.

Similarly T. Janakiraman left Devankudi and went to Kumbakonam for his graduation. He stayed in a relative's house for sometime and then moved to an acquaintance's residence. This stay, away from home, provided him an opportunity to move in the society and get ample experience in life.

The separation helped both of them to study others and select the characters for their creative work.

Many of Joyce's school mates at Clongowes Wood became Stephen's schoolmates under their real names in "A Portrait". In Ulysses, the names may differ but the men and women are casted on Joyce's experience.

Similarly, T.Janakiraman's admiration of M.Venkatram one of the Manikodi writers and friend, made him to write about him in Mokamul. "Spectacled grandma" and Ananthasamy are other examples of life characterisation.

5.2.3 Status as a Writer

Both of them started their writing vocation at an early age i.e., during their teens.

James Joyce's review of Ibsen's play 'When We the Dead Awaken' was published in the Fortnightly Review of London, when he was in college. He presented a paper on 'Drama and

Life' and attempted at some plays and verses too. His first work Chamber Music, which is a collection of his poems appeared when he was twenty five years old.

T. Janakiraman also started his writing during his college days. He contributed articles to the college magazine and took part in college dramas. Four of them Janakiraman and his friends jointly attempted to reflect their ideas and opinions through their writings. It is only this experience which made him to introduce Babu as the best stage performer in Mōkamuḷ. Janakiranam's first novel Amirtam was published when he was only twenty four years old.

Both continued their career till the end of their life inspite of the trials and tribulations of life and occupied a unique place among the novelists.

Both of them are men of vast knowledge and wide reading. Both of them have mastered many languages. Their scholarly attitude and extensive reading find their due place in their work.

James Joyce makes Stephen to think and quote from many poets and dramatists. Stephen's concern with the relationship of colour and visibility echoes some sections of De Anima, of Aristotle. Berkeley's philosophy is reflected in Stephen's thinking on 'The good bishop of cloyne'.[391] As Tindall points out the opening lines of Proteus

"Signature of all things"[392]

is the title of Boehme's well known work, Signature Rerum.[393] One can find the echoes from the works of many world famous writers like Arnold's Dover Beach, Blake's The Gates of paradise, in Ulysses. Poets like Milton, Shakespeare, Swift, Dryden, Tennyson and Yeats are often quoted through Stephen, Joyce's knowledge about psychology specially Freudian school is revealed through Finnegans Wake and other sciences

'Physiques, Chimiques et natualles' also find their place in his novels. Stephen's stream thoughts involve quotations from many languages like Greek, Latin, French and many more showing Joyce's multi lingual ability.

As for Janakiraman his thorough knowledge of the epics Mahabaratham, Ramayanam and the rest makes him to use it as an analogy in his novels. In Mōkamuḷ, when Babu takes vow not to marry until Yamuna gets married,[394] the author is comparing it to that of Bhishma's vow through Yamuna in a mocking fashion.[395] Ammani in Marappacu speaks about Freud, Jung, Pinter, Karl Marx and Castro. She is even making a self enquiry in which poets and novelists like Kamban, Milton, Shakespeare, Tagore, Bharathi, Irwing Wallace and Robbing are involved. Janakiraman's Sanskrit knowledge is revealing itself in Ammā Vantāḷ and Naḷapākam when he refers to Memamsa, Vyakarna, Vedanta and Sastras. Further Janakiraman is discussing about communism, cubism and surrealism through Ammani in Marappacu.[396]

5.2.4 Freud's Influence on their Writings

Freud's theories and writings influenced both of them just as it did on other writers of the twentieth century. They indulged in writing psychological novels which gave them an outlet for their inner feelings and thoughts about men, women and society and succeeded in it.

5.2.5 Sons of the Soil

James Joyce as well as Janakiraman loved their native soil inspite of its unhealthy atmosphere. Internally they longed for its upliftment. Both of them selected their native place as the back-drop for their novels.

Joyce himself has explained in a letter to his publisher about Dubliners.

> "My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because the city seemed to me the centre of paralysis. I have tried to present it to the indifferent public"[397]

In Ulysses, Bloom is wandering in the streets of Dublin while Stephen is spending his time in Sandymount. In Finnegans Wake, the river Liffey and the names of hundreds of its tributaries are described with striking vividness. Earwicker gives the history of the city and its present condition :

> "Things are not as they were. Let me briefly survey.. Ubipopjay piped, ibipep goes the whistle [Ubibene, ibi patria]. Here Tyeburn throttled, massed, murmars march [Hyde park where there were once public hangings, now demonstrations] : where the bus stops there shop I ; here which ye see yea reste. On me your sleeping giant".[398]

He gives a word picture of various parts of cities like the seven hills of Rome and Edinburgh[399] under den Linden, the Acropolis and so on. Though he wants to fly away from Ireland, the bondage is so great that makes him to reflect upon it in his works as a true son of the soil.

The 'Cauvery Padagan', T.Janakiraman is not an exception to this rule. His attachment to his native district of Tanjore prompts him to have Tanjore and its surroundings as the back drop for seven of his major novels. In the novels Cemparutti, Uyirttēn and Naḷapākam the story centers around Tanjore District. Though Naḷapākam starts in a moving 'Yatra-special' train, the key incidents take place only in Tanjore district. A major part of Amma Vantāḷ, Mōkamuḷ, Malar Mañcam and Marappacu happens in and around Tanjore and Kumbakonam.

The river Cauvery and its merits are hailed by the various characters in his novels. The deep rooted village practices, conversation, street names and temples find a place in the writings of Janakiraman. For example, the novel Mōkamuḷ starts with sloga in Sanskrit that hails Kumbakonam.[400] A famous street turning - "Mama Sahib Corner" is frequently appearing in Malar Mañcam[401], starting from 'Anaikarai Anaiyadi bus stand', Janakiraman takes the readers to Babu's room on the banks of the river Cauvery, Rajam's house in "Kalangudi Street", Yamuna's house in "Tukkampalayam", Ranganna's residence at Thirumanjana Veethi', Kumbeswaran Temple, Gandhi Park and moss-grown 'Mahamaham' tank. Thus the reader makes a de-tour through Kumbakonam. It is important to note that no imaginative place or surrounding is described in his writings.

Both the writers have reflected the society around them. James Joyce describes the 'moral paralysis' of Dublin and elaborates it in A Portrait, Ulysses and Finnegans Wake. Janakiraman wounded by the vulgur life of the rich land-lords of Tanjore District, elaborates the evils of it and its influence on women-hood in his novels.

5.2.6 Characterisation

Characters of both the artists are not based on pure imagination. They are real-life models whom the authors have met and moved with in their life.

James Joyce created master characters like Stephen, Bloom and Shem as autoportraiture while others like Molly and Shaun are also a portrayal from his personal life. Joyce has created male characters who double in number than the female characters.

Janakiraman's characters also emerge from his real-life situations though not self portrayal. He is admitting that the

fictitious characters like Alangaram are live models. He never created imaginative characters, but selected them from day to day life.

Both of them are interested in exposing the weakness of human beings. Their aim is not to create ideal beings in their works. Rather, they wish to make them life-like characters whom the reader can identify in their daily life. James Joyce and Janakiraman wanted to bring out the strength as well as weakness of human beings in their novels.

Bloom is shown as an advertising agent who moves about Dublin doing his insignificant job, but has the spirit of Ulysses, the great warrior and adventurer. He is not an educated, high class man. He has kindness and vulgarity in his nature. He is both disgusting and attractive at the same time.

Janakiraman shows Ammani as a talented artist and beautiful young educated woman. Yet she goes astray. Alangaram who is presented as an able administrator of the house becomes a betrayer too.

Thus the choice of characterisation made by both the artists help them to present real life - like models who arrest the interests of the readers.

5.2.7 Writing Technique

As both of them have chosen to be psychological novel writers, they have made the best use of the novel method of stream of conscious technique in varying degrees to suit various purposes. Conversation technique is also used widely.

5.2.8 Travel Experiences

Both the authors have travelled far and wide and the experiences gained thereby finds a place in their creative work.

Joyce's visit to Paris is hinted in Ulysses through Stephen's recollections. He reflects on the days he spent in Paris studying various Sciences.[402] His Paris memories display great beauty[403] in the novel.

Janakiraman's travel experiences and life in North India find a place in his novels, Anpē Āramutē and Naḷapākam. The train route, Narmatha river, Vijayawada station, Agra, the world famous Taj Mahal, Delhi, Badrinath with its temple and Brahma Kabalam, a place of religious importance everything is given in detail in Naḷapākam and gives an impression that one has travelled along with the Yathris to those places.

5.2.9 Changing Attitudes

The young writers in the beginning brought out their works with revolutionary ideas, breaking away the traditional norms. Later on when there is maturity in thinking the tune and format of the novels acquire a change.

James Joyce who created characters like Bloom, Stephen, Molly, Shem and Shaun with 'scrupulous meanness' in the beginning and reflected his rebel against church and state through them later changes his tone and temper. His last work Finnegans Wake is more or less a repentance and mirrors his changed views about life and his acceptance of it. Anna Liffy is presented as a truly convincing divine figure contrary to Molly, the fleshpot.

Janakiraman, the creater of Ammani, Alangaram and Indu who become a prey to their excessive libido, shows a changing trend in his later novels. Janakiraman who created Alangaram in 1966, creates Cenkamma in Uyirtten (1968) as capable of sublimating her urges for uplifting her village. Marappacu (1975) Ammani returns to normal life. His last novel Naḷapākam (1983) projects strong characters like Pankajam and Kameswaran.

Contrary to Sivasu of Ammā Vantāḷ who commits adultery, Kameswaran keeps up his upright character.

> "He suddenly felt exhausted as if he has escaped from a quicksand by pulling away his legs".[404]

On the same lines Pankajam raises above Alankaram by diverting her urge to Durai, her legitimate husband. She finally succeeds in making Durai a complete man, bubbling with life and vigour.

Thus, the change in the trends of their work indicates a change in their attitude due to the experiences and maturity the authors gained in life.

5.2.10 Inner Self

Both of them have revealed their innerself in their work. James Joyce reveals more of his ownself while Janakiraman has revealed more of his experience.

5.3 CONTRASTS

Inspite of the resemblances they exhibit, they differ from one another in a characteristic way. In accordance with the psychological truth that no two individuals are the same, their personality traits differ. Their differing individuality reflects itself in their creations too.

5.3.1 Family surroundings and Father's Influence

James Joyce's family circumstances were not congenial to him. His drunken father ill treated his mother and difference of opinion persisted among brothers which made him to create Shem and Shaun in Finnegans Wake. The blind religious faith of his mother and poverty troubled him mentally and drove him to run away from its clutches. His eventful life unknowingly resulted in the partial self portrayal in his work. His search for a caring and affectionate father became the theme of Ulysses.

On the contrary T.Janakiraman enjoyed the warmth of a well-united family. His affectionate father spent most of his evenings with his children and entertained them by his songs and mimicry, creating an enjoyable happy atmosphere during his childhood. This impression of a kind and caretaking father in Janakiraman's mind, made him later to cast all the father figures in his novels like him. No where in his novels the reader finds a quarrel among the family members. This may be the outcome of his peaceful younger days.

Thus, Stephen's search for a father figure, his visit to Cork to sell the properties and other main events in A Portrait and Ulysses are all indicating the negative influence of John Joyce had on James Joyce.

Vaithi in Mōkamuḷ and Dandapani in Ammā Vantāḷ reveal the parental care showered by T.Thiyagaraja Sastri on T.Janakiraman and offer a good proof for the positive influence of the father on son.

5.3.2 Political Influence

In James Joyce writings one can see many political references. Political history that paralysed the life of Dublin in 1900 is dealt with elaborately in A Portrait (and also in Dubliners) by Joyce. The stagnation of Dublin was caused by corrupt politics, British rule and by the hold of Roman Catholic Church. Every one was unfaithful to the memory of Parnell, a great leader of Ireland. Joyce elaborates this point and gives a political colour to his writings. It may be because of the implications they had on his personal life. His father, an ordent follower of Parnell, lost his position as collector of rates in Dublin due the political variation. Even the little income of the family was stopped and they plunged into poverty. This made young Joyce to take interest in politics and influenced his writings.

Unlike James Joyce, T.Janakiraman was not affected by the political surroundings of his time. Changes in politics of his time are not treated elaborately by him. Even in his voluminous work Mōkamuḷ, there is only a mentioning about Gandhi, World War and freedom fight. No vivid picture is given about them.[405] Janakiraman was more influenced by the status of women of his time and took it as the theme for his work.

5.3.3 The Theme

The principal theme of Joyce's work seems to be vulgarity. He has depicted it in an infinite comic varieties. Nearly half of Ulysses and its last chapter and the heavily disguised sexual themes in Finnegans Wake is only about vulgarity. Joyce loved it deeply, it seems. Yet detested it as a way of life. He was leading such a life and moral affliction has become the main theme in his novels.

"Violating the tradition" seems to be the theme of Janakiraman's novels. He strongly believed that this violation is an essential and natural one when a society is liberating from its bondage of the old norms and rigid regulations. In every novel, he seems to justify the betrayal, free sexual life and violating the norms of the society by women. Though it can not be considered as a healthy theme, it has given ample chances for Janakiraman to bring out the suppressed human feelings and vulgarity of human mind. His writings, because of this reason, project him as the spokesman for women.

5.3.4 The Style

One of the greatest Joycean talent is his usage of modulation of style in his works. He has made the maximum use of it. For example in A Portrait, he had used a different style in each section, perfectly suiting to the stage of the hero's mental development. First chapter is given in the form of a baby talk, telling stories about a 'moocow and baby tuckoo'. The

description of a foot ball ground that follows next, is given in the voice and language of an eight year old boy while the following,

> "Her bosom was as a bird's soft and slight, slight and soft as the breast of some dark plumaged dove. But her long fair hair was girlish : and girlish and touched with wonders of mortal beauty, her face"[406]

reflects the perfect language of a young man of eighteen who is full of imagination and worships beauty.

In a similar way each section in 'A Portrait' is written in a different style according to the subject matter and the maturity and personality of the character.

In Ulysses and in Finnegans Wake, one can hear a hundred different voices and the bombastic, scholarly words and style, makes them a jargon.

In Janakiraman's creation this modulation of style is lacking. Instead, he is using a simple free style that can be understood even by a lay man. The words and phrases used by the people in real life in that area are used by him. Conversation technique is used frequently and popular proverbs, epic comparisons make his work popular. As T.S.Natarajan hails, his style does not contain any "artificial, bombastic and scholarly words" which makes the work a jargon.

5.3.5 Status as a Writer

Though James Joyce started his writing carrier during his college days and continued it till the end, he has brought out only three novels, a short story collection, two volumes of lyric poems and a drama during his life time.

T. Janakiraman, in his forty years of creative writing has not left out any branch of it. (except poems). Nine novels, six

short story collections, three dramas, travelogues, long stories and short stories stands to his credit. He has even attempted translations, science books and occupied a unique place in the Tamil novel world.

5.3.6 Characterisation

The male main characters are out numbering the female in the works of James Joyce. For example, Stephen in A Portrait, Stephen and Bloom in Ulysses, Earwicker, Shem and Shaun in Finnegans Wake are all men gaining importance in their respective novels. While Molly in Ulysses and Anna in the Wake are the only two females of importance. He has concentrated on male characters showing a variety of them - Stephen as a young educated artist, Bloom as a materialistic, middle-aged, worldly wise man and an adventurer, Earwicker as a dreamer and a representative of all man kind, Shem as an unsuccessful artist living in a fantasy world and Shaun as a combination of tenor, successful politician and plurabelle.

All his female characters are shown either as a fleshpot like Molly or as a mother in three forms like Anna Livia Plurable.

Eventhough, Janakiraman has created double the number of male characters than females similar to Joyce, he differs a lot from him Janakiraman is projecting the females as the main characters in most of his novels. Of the nine, only in two novels i.e. Anpe Aramute and Cemparutti, male characters - Ananthasami and Cattanathan - become the main characters. In the rest the females are either enjoying an autonomus top - place as in Ammā Vantāḷ, Marappacu, Uyirttēn and Amirtam or equally sharing the central place with men as in Mōkamuḷ, Naḷapākam and Malar Mañcam. The females are shown as dominating personality and men become submissive to them. Janakiraman is showing a variety of feminity from normal to narcissistic as described by Freud in his writings on Feminism.

The reason for this may be the influence of society in which the authors lived. James Joyce was lamenting over the state of Dublin and its moral degradation during the first quarter of the twentieth century. Hence he gave a graphic picture of Dublin and its men - a variety of them in his works. Whereas T.Janakiraman saw the suppression of women and their suffering in a male dominated society that surrounded him during his creation. The poor status given to them in life and their mental agony provoked him to create rebellious women characters in his novels.

5.3.7 Handling of Stream Technique

The common tool of the psychological writer - the stream technique - is used by them in varying degrees to suit different purposes.

James Joyce is differentiating his characters by using stream of consciousness technique. Stephen's stream is full of Shakespeare's quotations. Statements of foreign languages and echoes of world famous poems are present in his thoughts and project Stephen as a learned, artistic person. But Bloom's streams are full of smell and taste of food and earthly things. His mis-quoting and thinking picturise him as a materialistic middle class man with poor education. Molly's ignorance and rumination about her suitors presents her as a sensuous woman.

Janakiraman is using the same technique to introduce characters. In Naḷapākam, Rangamani's stream thoughts introduces other characters like Kameswaran, Pankajam, Muthusami and the rest. Appu's stream thought in Amma Vantāḷ introduces his father and family. Ammani's whole life is brought out through her stream thought in Marappacu.

The most important difference is that James Joye's streams are occurring in the unconscious state of the characters and are irregular. Whereas Janakiraman's streams are taking place in the

self-conscious state of the individuals and in sequential order. Because of this variation the novels of Janakiraman have a free flow while James Joyce's works are difficult to follow.

Further, Janakiraman, because of the self conscious stream is able to present the past happenings of his characters in sequential order and makes it easy for the readers. As for James Joyce, the streams occur in the unconscious state and there is no sequential order and hence it becomes difficult for the reader to understand. For example, in Ulysses, the stream thought 'Cranly's arm, his arm' carries its key to unlock it at a later stage. But the oft repeated stream thought "charity saves one's head ramari" of Kameswaran in Naḷapākam is easily understood as the reference to it has been given in the beginning itself.

James Joyce is post-poning the use of stream passages until he had established the outlines of characters, their relationships and their world of living. He prepares the readers in the opening chapters and then presents the stream.

But Janakiraman is presenting it at an early stage after a brief description either about the personality of the character or of nature or surroundings. In Amirtām the sixth paragraph starts with the stream thought of the heroine. The very start of the novel Ammā Vantāḷ is the stream thought of Appu.

5.3.8 Naming of the Characters

James Joyce has selected the names of his characters in such a way that the very name is suggestive of the aim and nature of the characters. He selects the mythical names for his creations. The surname of Stephen i.e. Dedalus is a mythical name. Dedalus flew away from captivity in the myth. Similarly Stephen flies away from the bondage of family, church and state. So does the name Ulysses, suggesting the adventure and wandering in the novel.

Janakiraman is not adopting this way. His characters are named normally as in life. They do not bear any special reference to the mythical characters.

5.3.9 Cultural Differences

James Joyce does not hesitate to present the 'night-gown' aspects of life descriptively. Molly's courtship, her fear of pregnancy and mensuration are all given openly in Ulysses. The physical description of the breast of women, and taste of their lips are given in detail in the novels of James Joyce.

But an air of decency lingers around such actions in the case of Janakiraman. Even the immoral connection between Sivasu and Alangaram in Ammā Vantāḷ and between Ammani and Gopali, Pattabi and Bruce are not presented vividly by Janakiraman. They are indicated briefly and suggestively in a polished manner. This difference in handling the night side life contrasts Janakiraman from James Joyce. Janakiraman is charged as a revolutionary writer and not condemned as an obscene writer.

The reason for this may be due to the difference in the cultural pattern of the author's life. The Western culture is not so rigid as that of the East and permits certain activities like kissing and dating. Such activities are not carrying a deeper and greater importance in morality. Hence James Joyce is getting an extra freedom to write about them.

In the case of Janakiraman, the restrictions of the society and the rigid pattern of the life of the East, limits him from writing openly such things. Even the play-boy activities of Ammani are revealed in a disguised form. Chitti appreciates this attitude of Janakiraman. He says :

> "Janakiraman is not adopting todays trend of describing the bedroom activities with wide open doors and windows under bright light. It is

> unnecessary for his artistic talent to explain anything bluntly. Janakiraman always takes care to give due respect for the readers aesthetic feeling and imagination".[407]

5.3.10 Inner Self

In this aspect, the two authors differ widely. James Joyce's works can be considered more as a self portrayal than a fictitious novel. In every work, he creates a character like himself who portrays a part of his personal life. Nearly eighty three percent of his main characters reveal his 'inner self.

On the contrary, Jankiraman reveals very little of his personal-self through his works. Only one main character - Babu in Mōkamuḷ is a partial self portrayal. A major part of his works mirror only his personal views gained through his experiences in life.

Table 5 : Similarities between Joyce and Janakriraman

S. No.	Subject Area	James Joyce	T. Janakiraman
1.	Family	Big family; Born sisters	with brothers and Big joint family, Born with brother and sisters
2.	Life Style	Separated from the family for the sake of education at a very young age. It gave an exposure to society. Stayed at the Boarding school.	Separated from the family for the sake of education at teenage. This separation helped to study the people around him. Stayed in a relatives house first and then moved to a friend's house.
3.	Status as a Writer	Started writing career during college days; continued till the end.	Similar to Joyce. Started during college days and continued till the end.
4.	Freud's Influence	Freud's influence is great as revealed by his work Finnegans wake.	Freud induced him to explore the familial theme and became a spokesman for women.
5.	Sons of the Soil	Native place formed the back drop for his novels. No imaginative place is described. River Liffy mirrored beautifully.	Native District formed the background for his novels. No imaginative place is created. River Cauvery is hailed.
6.	Characterisation	No ideal characters. All are life models and expose their weakness.	Similar; No ideal characters; All are life models and expose their weakness.

S. No.	Subject Area	James Joyce	T. Janakiraman
7.	Writing Technique	Stream of consciousness technique and conversation style are used.	Stream of consciousness technique along with conversation style is used.
8.	Travel Experience	Paris experience of James Joyce finds its expression in short story as well as in Ulysses.	Travel experiences, and life at Delhi makes the author to reflect it in his novels.
9.	Changing attitudes	The maturity through the life's experiences makes him to reorganise his ideas.	A similar trend noted in this artist.
10.	Inner Self	Reveals himself more	Reveals himself only a little.

Table 6 : Contrast between Joyce and Janakriraman

S. No.	Subject Area	James Joyce	T. Janakiraman
1.	Family	Quarrelsome, unpleasant and not congenial	United, pleasant and congenial
2.	Political facts	Deals it elaborately in his works	Just mentioned and not elaborated.
3.	Theme	Vulgarity	Violating the tradition
4.	The Style	A wide variety of styles are used. Use of Bombastic words lead to Jargon	Simple, free style and limited use of scholarly words, Easy even for a lay-man.
5.	Status as a Writer	Explored only a limited field, less number of creative works published.	Explored almost all fields A greater number of creative works appeared.
6.	Characterisation	Males are made main characters. Only one variety of feminity is presented.	Females are dominating the area of main characters A variety of feminity from Narcissistic to Normal are presented in his novels.
7.	Writing Technique	Streams Technique is used to differentiate the characters. Stream occur in the unconscious state of the characters and hence irregular and difficult to decipher streams are introduced later.	Stream Technique is used to present the characters. Streams occur in the conscious state of the characters and hence in sequential order and hence past life is presented through them. Easy to understand; streams are introduced in the very begining.

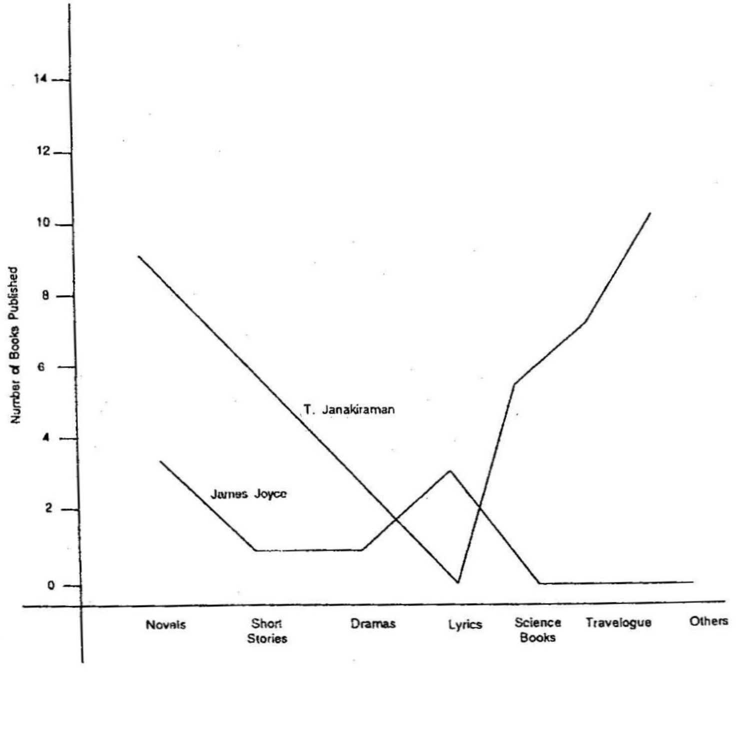
S. No.	Subject Area	James Joyce	T. Janakiraman
8.	Naming of characters	Mythical names carefully selected to suit the nature of the character it represents.	Normal and life like. No selection from Mythical names.
9.	Cultural aspects	Writes the 'night gown' aspects openly. An Obscene Writer.	Refined, polished writing A revolutionary writer.
10.	Inner Self	Reveals his own life and personality.	Reveals mostly his experiences and views.

5.4 CONCLUSION

The comparative study of the two authors enlightens two things. The first one is that the creative process is the same everywhere as shown by the similarities of the authors. It is natural as Freud puts it and does not have any national or cultural boundaries.

The second point reveals the psychological truth that no two individuals are alike. The contrasts between the two authors are due to the individual differences nurtured by the social and cultural patterns of the society in which they lived.

DIAGRAM 5 - WORKS OF JAMES JOYCE AND T. JANAKIRAMAN - A COMPARISON



REFERENCES

1. Trilling; Freud and Literature; 20th Century Criticisms by David Lodge, Longman Gr. Ltd., London, 1972, p. 279, 1-26-29.
2. Freud, SE, Vol. XI; pp. 214-15 n.
3. T. Janakiraman, Ammā Vanṭāl, Foreword, 1-8.
4. Freud, S.E; Vol. XIII, p. 187.
5. Giovanni Papini, A Visit to Freud, Wayne State University Press, Detroit, 1973, pp. 98-102.
6. Richard Wollheim, Freud, Glasgow, Fontana, 1975, p.6.
7. Ibid, p. 105.
8. Freud, Selected Essarys, Vol. XI, p.214-15.
9. Richard, F. Sterba, Introduction to the Psychoanalytic Theory of The Libido, Robert Brunner, New York, 1968, p.3.
10. Freud, S.E; Vol. XIII, p. 211.
11. Francoise Meltzer. Partitive Plays, Pipe Dreams, Critical Enquiry, Vol. 13, No. 2, 1987, p. 218.
12. Louis Fraiberg. Freud's Writing on Art. International Journal of Psychoanalysis, Vol.37, 1986, p.151.
13. Freud, S.E. Creative Writers and Day Dreaming, p. 151.
14. Freud, S.E. Vol. IX, p.376.
15. Freud, S.E. Vol. IX, p.143.
16. Edmond Wilson. The Wound and the Bow. Cambridge University Press, Massachusetts. 1941, 287.
17. Freud, S.E. Creative Writers and Day Dreaming, p. 150.
18. Freud, S.E. Vol.IX, p.8.
19. Freud, S.E. Creative Writers and Day Dreaming, p. 153.
20. Morrison C. Claudia, Freud and the Critic, The University of North Carolina Press, Chappel Hill, 1968, p.VII.
21. Freud, S.E. Vol.IX, p.8.
22. Hans Sachs, Freud : Master and Friend, Harward University Press, Massachusetts, 1944, p.105.
23. Elizabeth Wright, Psychoanalytic Criticism, Oxford University Press, London, 1985, p.37.

24. C.V. Geetha, T. Janakiramanin Naaval Kalai. New Century Book House, Chennai, 1994, p.5.

25. Ibid.

26. Freud, The Complete Introductory Lectures. Trans & Ed. by James Strachey, George Allen and Unwin Ltd., London, 1964, Chapter XXXIII, p. 580 & 7-12.

27. David Lodge, 20th Century Criticism; Ch.3, Sigmund Freud, Creative Writers and Daydreaming, p.40, lines 1-15.

28. Ibid, p.40, lines 47-54.

29. Ibid, p.41, lines 8-13.

30. Ibid, p.41, lines 20-22.

31. Hans Sach, Freud : Master and Freud, Harvard University Press, Mass. 1944, p.105.

32. William McGuire (ed). Freud and Jung Letters, Hogarth Press, London, 1978, p.105.

33. Henry James. Theory of Fiction, p.65.

34. Ellmann, Richard, James Joyce, Oxford University Press, New York, 1959.

35. James Joyce, Dubliners, Viking Press, New York, 1969, p.50.

36. Ibid., p.108.

37. Sondra Melzer. In the Beginning threre was Eveline. James Joyce Quarterly, Vol. 16, 1979. p. 479-85.

38. James Joyce, A portriat of the Artist as a Young Man, Viking Press, New York, 1968, p.257-258.

39. Robert E. Scholes and Richard M. Kain. The First Version of 'A Portrait'. Yale Review, 1960, Vol. 49, No. 360.

40. Richard Ellmann, The Letters of James Joyce, Vol. III, Viking Press, New York, 1957, 1966.

41. James Joyce, A Portrait of the Artist as a Young Man, Surjeet Publications, Delhi, 1991, p.7, 1.14.

42. Ibid, p.7, 1.15.

43. Ibid, p.7, 1.4-5.

44. Ibid, p.8, 1.1-6.

45. Joyce, Stanislaus, My Brother's Keeper; James Joyce's Early years, Viking Press, New York, 1969, p.17.

46. Kenner, Joyce's voices, University of California Press, Berkeley, 1978, p.21.

47. Harry Levin, The Essential James Joyce, Jonathan Cape, London, 1924, p.387, 1.9-10.

48. James Joyce, Ulysses, Random House, New York, 1961, p.12.

49. Ibid, p.41.

50. Ibid, p.42.

51. Ellmann, James Joyce, Oxford University Press, New York, 1959, p.143-179.

52. James Joyce, Ulysses, Random House, New York, p.23.

53. Ibid, p.207.

54. Ulysses, Ibid, p.208.

55. Ibid, p. 54-55.

56. R.P. Blackmur, the Jew in Search of a Son : Joyce's Ulysses in Eleven Essays in the European Novel, p.43.

57. Ellmann, Richard, James Joyce, p.6.

58. Ellmann, Richard, Selected Letters of James Joyce, Viking, New York, 1975, letter XXV.

59. Adams, Surface and Symbols, p.106.

60. James Joyce, Ulysses, p.78.

61. Ellmann, Richard, Letters of James Joyce, Vol.II, Viking, New York.

62. Ellmann, Richard, James Joyce, Oxford University Press, London, 1983, p.316, 356, 378 and 437.

63. Ibid, p.554, 1.695-696.

64. James Joyce, Finnegans Wake, Viking Press, New York, 1958, p. 467, 1.29.

65. Ibid, p.172, 1.30.

66. Ibid, p.182, 1.18-19.

67. Ibid, p.177, 1.15-16.

68. James Joyce, Finnegens Wake, Viking, 1958, p.168-72.

69. Ibid, p.169, 1.1.

70. Ibid, p. 171, 1.10.

71. Ibid, p. 172, 123-24.

72. Ibid, pp. 179-180.

73. Ibid, p. 176-177.
74. Ibid, p.148, 1.33.
75. Ibid, p.174, 1.19.
76. Ibid, p.137, 1.33-34.
77. James Joyce, Finnegans Wake, p.276, 1.6-7.
78. T. Janakiraman's Interview. The Statesman, dated 05.12.1982.
79. Chitti, Ilakkiaththedal - T. Janakiraman, Naḷapākam, p.14, 1.24-31.
80. T. Janakiraman, Seeing Myself - Biographical Note in English.
81. T. Janakiraman, Mōkamuḷ, p.77, 1.4-11.
82. T. Janakiraman, Ammā Vantāl, p.9, 1.12-15.
83. Ibid, p.6, 1.1-2.
84. T. Janakiraman, Naḷapākam, p. 174, 1.10-12.
85. T. Janakiraman, Mōkamuḷ, p. 76, 1.24-32.
86. T. Janakiraman, Ammā Vantāl, p.192, 1.9-12.
87. Ibid, p.8, 1. 1&2.
88. C.V. Geetha, T. Janakiramanin Navalkalai, NCBH, Chennai, 1994, p.7, 1.8-19.
89. T. Janakiraman, Seeing Myself - A biographical Note in English.
90. Ibid, p.11.
91. Chitti, Ilakkiaththedal - T. Janakiraman, Naḷapākam.
92. Walter Allen, The English Novel, p.28.
93. T. Janakiraman, Amirtam, Ainthinai Pathippagam, Chennai, p.22, 1.28-30.
94. Ibid, p.21, 1.1-30.
95. Ibid, p.25, 1.15-18.
96. Ibid, p.169, 1.12-13.
97. Ibid, p.168, 1.28-p.169, 1.4-18.
98. T. Janakiraman, Mōkamuḷ, Ainthinai Pathippakam, Chennai, p.19, 1.13.
99. T. Janakiraman, Seeing Myself.
100. T. Janakiraman, Mōkamuḷ.
101. Ibid, p. 28-29.
102. Chitti, Ilakkiaththedal, T. Janakiraman, Naḷapākam, p.12, 1.20.

103. T. Janakiraman, An Interview, Deepam, October, 1996.
104. T. Janakiraman, Mōkamuḷ, p.33.
105. Ibid, p. 7-12.
106. T. Janakiraman, Ammā Vantāḷ, Preface, p.3, 1.16-18.
107. K.N. Subramaniam, Ilakkiya Sāthanaiyalargal, p.103.
108. T. Janakiraman, Ammā Vantāḷ, pp.5-7.
109. Ibid, pp. 67-70.
110. T. Janakiraman, An Interview, Deepam, October 1966.
111. T. Janakiraman, Seeing Myself - A biographical note in English.
112. T. Janakiraman, Ammā Vantāl, pp. 71-82.
113. Ibid, Forward, p.3, 1.20-24.
114. Chitti, T. Janakiramanin Ilakkiaththedal, Naḷapākam, p.10, 1.7-13.
115. T. Janakiraman, Ilakkiavattam, 3.7.64.
116. T. Janakiraman, Ammā Vantāḷ, p.27, 1.21-28.
117. Ibid, p.29, 1.13-22.
118. Ibid, p.26, 1.21.
119. C.V. Geetha, T. Janakiramanin Naval Kalai, NCBH, 1994, 1.8-19.
120. Chitti, Ilakkiaththedal, Naḷapākam, p.14, 1.14-23.
121. Ellmann, James Joyce, p.176.
122. James Joyce, Letters of James Joyce, Vol. I to III, Ed. Ellmann, Viking, New York, 1966.
123. Chitti, Ilakkiaththedal, Naḷapākam, p.9, (28 to p.10, 1.1-6).
124. Ezhil Muthalvan in Punaikathai Valam by M. Ramalingam, p.82.
125. Fine, p.30.
126. James Joyce, A Portrait of the Artist as a young Man, Surjeet Publication, New Delhi, 1991, p.13, 1.34 - p.14, 1.1 and 2.
127. Ibid, p.8, 1.11-17.
128. Ibid, p.12, 1.12-16.
129. Ibid, p.12, 1.22-23.
130. Ibid, p.12, 1.28.
131. Ibid, p.24, 1.27.
132. Ibid, p.18, 1.31.

133. Ibid, p.22, 1.1. and 2.
134. Ibid, p.9, 1.15; p.14, 1.9.
135. Ibid, p.59, 1.18 to p.60, 1.9.
136. Ibid, p.224, 1.21-27.
137. Frank Budgen, James Joyce and the making of Ulysses, Harrison Smith and Robert Hass, New York, 1934, p.50.
138. William York Tindall, James Joyce, Charles Scribner, New York, 1950, p.42.
139. Stanley Sultan, The Argument of Ulysses, Ohio State University Press, Columbus, 1964, p.52.
140. Ibid, p.463.
141. James Joyce, Ulysses, Ch.1, p.555-557.
142. Ibid, Ch.9, p.251-260, "Do you... a lover younger than herself".
143. Ezrapound, Literary Essays of Ezra Pound, ed. T.S. Eliot, New Directions, Norfolk, Conn., 1954, p.4.
144. James Joyce, Ulysses, p.33, 1.3.
145. Ibid, p.39, 1.33.
146. Ibid, p.42, 1.25.
147. Ibid, p.44, 1.24.
148. Ibid, p.50, 1.7.
149. Ibid, p.50, 1.3.
150. Ibid, p.50, 1.14.
151. Kristian Smidt, James Joyce and the Cultic use of Fiction, Black Well, Oxford, 1955, p.64.
152. James Joyce, Ulysses, p.186, 1.18.
153. Ibid, p.39, 1.37.
154. Ibid, p.39, 1.40.
155. Ibid, p.39, 1.40.
156. Ibid, p.39, 1.41.
157. Ibid, p.39, 1.42.
158. Ibid, p.47, 1.11.
1.59. Ibid, p.47, 1.11.
160. Ibid, p.44, 1.28-32.

161. Ibid, p.44, 1.28-32.

162. Ibid, p.44, 1.28-32.

163. Ibid, p.44, 1.28-32.

164. Gordon W. Allport, Personality, Henry Holt, New York, 1937, pp.172-173.

165. Ibid.

166. Harkeness Marguerite, The Aesthetics of Dedalus and Bloom, Associated University Press, New Jersy, 1984.

167. James Joyce, Ulysses, p.581.

168. Ibid, p.10, 1.24-26.

169. Ibid, p.157, 1.15.

170. Ibid, p.169, 1.29-39.

171. Ibid, p.176.

172. Ibid,

173. Ibid, p.235, 1.16.

174. Goldberg, The Classical Temper : A Study of James Joyce's Ulysses, Chatto and Windus, London, 1961, p.110.

175. James Joyce, Ulysses, p. 165, 1.26-27.

176. Ibid, p.163, 1.30-32.

177. Ibid, p.166, 1.7.

178. Ibid, p.168, 1.30.

179. Sigmund Freud, A General Introduction to Psychoanalysis, Permabooks, New York, 1953, pp. 314-315.

180. Sultan, Stanley, The Argument of Ulysses, Southern Illinois University Press, 1964, p.317.

181. Sigmund Freud, The Economic Problem in Masochism, Collected papers - 5 Vols., Hogarth, London, 1948, Vol.2, pp.257-258.

182. James Joyce, Ulysses, p.567.

183. Ibid, p.536.

184. Ibid, p.536.

185. Ibid, p.539.

186. Sigmund Freud, The Economic Problems in Masochism, p.265.

187. James Joyce, Ulysses, p.174, 1.18.

188. Ibid, p.178, 1.6; p.615, 1.22.
189. Ibid, p.722, 1.26 & 33.
190. Freud, The Economic Problems in Masochism, p.258.
191. James Joyce, Ulysses, pp.370-71.
192. Freud, The Sexual Aberrations, The Basic Writings of Sigmund Freud, Trans. A.A. Brill, Modern Library, New York, 1938, p. 569.
193. Budgen, Making of Ulysses, Harrison Smith and Robert Hass, 1934, p.17.
194. Sheldon R. Bervic, James Joyce, Winthrop Publications, 1970, p.61.
195. Philip F. Herring, the Bedsteadfastness of Molly Bloom Modern Fiction Studies, Purdue Research Foundation, Lafayate, 1969, p.53.
196. James Joyce, Ulysses, p.60, 1.63.
197. Ibid, p.731, 1.16.
198. Ibid, p.93, 1.24.
199. Ibid, 747, 1.22; p.756, 1.13; p.756, 1.15, p.765, 1.14.
200. Ibid, p.747, 1.6; p.756, 1.12.
201. Ibid, p.756, 1.16; p.765, 1.2; p.783, 1.10.
202. Ibid, p.783, 1.6; p.783, 1.11.
203. Helen Deutsch, Psychology of Women, 2 Vol., Research Books, London, 1947, Vol.2, p.21.
204. Ibid, Vol.2, p.38.
205. James Joyce, Ulysses, Ch.18, 1.745-747.
206. Ibid, 1.1401-1410.
207. Philip F. Herring, The Bed steadfastness of Molly Bloom, p.57.
208. T. Janakiraman, Marappacu, Ainthinai Pathippagam, Madras, 1994, p.13, 1.1-8.
209. Ibid, p.13, 1.11-29.
210. Ibid, p.11, 1.11-22.
211. Ibid, p.25, 1.7-10.
212. Ibid, p.21, 1.20-21.
213. Ibid, p.21, 1.10-13.
214. Ibid, p.22, 1.8-13.

215. Ibid, p.23, 1.9-12.

216. Ibid, p.7, 1.1 and 2.

217. Sigmund Freud, The Complete Introductory Lecturers on Psychoanalysis, 1964; p.588, 1.18-20.

218. T. Janakiraman, Marappacu; p.25, 1.12.

219. Ibid, p. 27, 1.21-27.

220. Ibid, p.29, 1.13-31, and p.30, 1.1-6.

221. Sigmund Freud, The complete Introductory Lectures on Psychoanalysis, Ch:XXXIII, p.588, 1.7-12.

222. T. Janakiraman, Marappacu, p.31, 1.15-23.

223. Ibid, p.34, 1.19-20.

224. Ibid, p.34, 1.6-14.

225. Ibid, p.112, p.3-10.

226. Ibid, p.112, 1.21-24.

227. Ibid, p.43, 1.12 - p.49, 1.10.

228. Sigmund Freud, The complete Introductory Lectures, p.592, 1.3-5.

229. T. Janakiraman, Marappacu, p.27, 1.21-22.

230. Ibid, p.111, 1.2-4.

231. Ibid, p.219, 1.17-18.

232. Ibid, p.140, 1.8-20.

233. Ibid, p.264, 1.6-7.

234. Ibid, p.268, 1.14-15.

235. Ibid, p.287, 1.27-30. p.288, 1.1-7.

236. Sigmund Freud, The Complete Introductory Lectures, p.356, 1.20-23.

237. Ibid, p.592, 1.33-36.

238. T. Janakiraman, Ammā Vantāḷ, Ainthinai Pathippagam, Madras, 1994, p.82, 1.1-4.

239. Ibid, p.83, 1.11-14.

240. Sigmund Freud, The complete Introductory Lectures, p.402, 1.15-22.

241. T. Janakiraman, Ammā Vantāḷ, p.90, 1.29 to p.91, 1.2.

242. Ibid, p.84, 1.4-9.

243. Freud, The complete Introductory Lectures, p.402, 1.27-29.

244. Ibid, p.402, 1.33-36.

245. T. Janakiraman, Ammā Vantāḷ, p.92, 1.6-11.

246. Sigmund Freud, The complete Introductory Lectures, p.356, 1.20-23.

247. Ibid, p.371, 1.25-30.

248. Ibid, p.372, 1.8-11.

249. T. Janakiraman, Ammā Vantāḷ, p.43, 1.28-29.

250. Ibid, p.43-44.

251. T. Janakiraman, Naḷapākam, pp.237-237.

252. Sigmund Freud, The coinplete Introductory Lectures, p.593, 1.39-40.

253. Ibid, p.589, 1.27-30.

254. Ibid, p.580, 1.3 & 4.

255. T. Janakiraman, Cemparutti, Ainthinai Pathippagam, Chennai.

256. Sigmund Freud, The complete Introductory Lectures, p.403, 1.2-13.

257. T. Janakiraman, Mōkamuḷ, Ainthinai Pathippakam, Chennai, 1998, p.770, 1.9-16.

258. Ibid, p.840, 1.7-17.

259. Ibid, p.841, 1.11-14.

260. Ibid, p.86, 1.18-21.

261. Ibid, p.83, 1.1-13.

262. Ibid, p.67, 1.8-10.

263. Ibid, p.75, 1.21-22.

264. Ibid, p.58, 1.30-31.

265. A.A. Mendilow, Time and the Novel, Peter Novill, London, 1952, p.81.

266. Edouard Dujardin, le Monologue inte'riem; Albert Mesein, Paris, 1931, p.59.

267. Ibid, p.41.

268. Djuna Barnes, James Joyce, Vanity Fair 18, No.2, April 1922, p.65 & p.104.

269. Frank Budgen, James Joyce and the making of Ulysses, Harrison smith and Robert Hass, New York, 1934, p.94.

270. Virginia Woolf, Modern Fiction, The Common Reader, Harcourt, New York, 1953, pp. 154-155.

271. Ibid, p.156.

272. A.A. Mendilow, Time and the Novel, p.80.

273. Lawrence E. Bowling, What is the stream of consciousness Technique? PMLA 65, 1950, p.345.

274. Robert Humbhrey, Stream of Consciousness in the Modern Novel, Uni. California Press, Berkley, 1954, p.4.

275. James Joyce, A Portriat of the Artist as a Young man, Viking, New York, 1968, p.215.

276. C.S. Lewis, A Preface to Paradise Lost, Oxford University Press, London, 1942, p.2.

277. James Joyce, Ulysses, p.7, 1.4-20.

278. James Joyce, A Portrait of the Artist as a young man, Surjeet Publication, Delhi, 1991, p.7, 1.11.

279. James Joyce, A Portrait, p.223, 1.28-35 to p.224, 1-14.

280. Dorrit Cohn, Narrated Monologue : Definition of a fictions style, p.97-98.

281. James Joyce, A Portrait, p.131, 1.3-11.

282. James Joyce, Ulysses, Random House, 1961, p.3, 1.28.

283. Ibid, p.6, 1.27-30.

284. Ibid, p.7, 1.6.

285. Ibid, p.7, 1.14.

286. Ibid, p.7, 1.21-33.

287. Ibid, p.9, 1.25 - p.10, 1.26.

288. James Joyce, Ulysses, p.38, 1.14.

289. Ibid, p.237, 1.40.

290. Ibid, p.45, 1.39.

291. Ibid, p.40, 1.21.

292. Ibid, p.43.

293. Ibid, p.41.

294. Ibid, p.40, 1.33.

295. Ibid, p.48, 1.8.

296. Blake, The Gates of Paradise, Plowman, p.310.

297. John Milton, Lycidas, 1.167.

298. James Joyce, Ulysses, p.50, 1.9.

299. Ibid, p.18, 1.23.

300. Ibid, p.37, 1.15.

301. Ibid, p.38. The phrase 'to try conclusions' is an echo from Shakespeare's Hamelt, Act - 3, Sc. 4, line 195.

302. James Joyce, Ulysses, p. 181, 1.28

303. Ibid, p. 173, 1.7.

304. Ibid, p. 173, 131.

305. Ibid, p. 174, 1.25.

306. Ibid, p. 157, 1.25.

307. Ibid, p. 168, 1.34.

308. Ibid, p. 176, 1.11.

309. Ibid, p. 180. 1.7.

310 Ibid, p. 441, 1.12 and p. 622, 1.16

311. Ibid, p. 169, 1.26

312. There is a christian legend which tells that Cormac Mc Art who ruled Ireland in the 3rd century had an early intention of true faith and turned away from paganism - (Edgan and Chiloman, Treasury of Verse), p. 372.

313. James Joyce, Ulysses, P. 153, 1.39.

314. Ibid, p. 167, 1.25

315. Ibid, p. 772, 1.38-39

316. Ibd, p. 766, 1.14.

317. James Joyce, Ulysses, p. 769, 1.23.

318. Ibid, p.770.

319. Ibid, p. 764, 1.18.

320. Ibid, p.776.

321. Ibid, p.748, 1.42.

322. Joseph Prescott, Explaining James Joyce - The characterisation of Molly Bloom, Illinois University Press, Carbondale, 1964, p.90-93

323. James Joyce, Ulysses, p.765, 1.10.

324. Ibid, p. 771, 1.6.

325. Ibid, p. 782, 1.83.

326. James Joyce, Ulysses, p.37, 1.34 - p.38, 1.9.
327. Ibid, p. 47, 1.29.
328. Humphrey, Stream of Consciousness, pp.66-70.
329. Humphrey, Stream of Consciousness, pp.66-70
330. James Joyce, Ulysses, p.168, 1.17-20
331. Ibid, p.45, 1.21.
332. Ibid, p.46, 1.32.
333. Ibid, p.169, 1.30.
334. Ibid, p. 38, 1.22.
335. Ibid, p.176, 1.12.
336. Ibid, p.175, 1.42 - p.176, 1.14
337. Ibid, p.167, 1.19-25
338. James Joyce, Ulysses, p.42, 1.27 - p.44, 1.9.
339. T. Janakiraman, Amirtam, Ainthinai Pathippagam, Chennai, 1996, p.6, 1.22-25.
340. Ibid, p.6, 1.26
341. Ibid, p.pp.6-7, 1.27-4
342. T. Janakiraman, Amirtam, p.8, 1.8-1.8
343. T. Janakiraman, Nalapākam, p.42-44.
344. Ibid, p.160, 1.25.
345. Ibid, p.p.128, 1.7 - 12.
346. Ibid, p. 216, 1.23.
347. T. Janakiraman, Ammā Vantāḷ, p.15, 1.11-12.
348. T. Janakiraman, Mōkamuḷ, p.137, 1.20 - p. 54, 1.16.
349. T. Janakiraman, Nalapākam, p.51, 1.27 - p.54, 1.16.
350. T. Janakiraman, Marappacu, p.310, 1.10-29
351. Ibid, p.312, 1.1-6
352. T.Janakiraman, Amirtam, p.40, 1.3.
353. Ibd, p.40, 1.5-8.
354. Ibid, p.40, 1.15.
355. T. Janakiraman, Nalapākam, p.169, 1.10-16.
356. T. Janakiraman, Ammā Vantāl, p.24, 1.6-10.

357. T. Janakiraman, Mōkamuḷ, p.17, 1.29 - p.19, 1.13.
358. Ibid, p.174, 1.18-24.
359. Ibid, p.174, 1.18-24
360. Ibid, p. 357, 1.14-20.
361. T. Janakiraman, Ammā Vantōl, p.62, 1-32.
362. T. Janakiraman, Nalapākam, p. 42, 1.26 - p.44, 1.6.
363. Ibid, p. 217, 1.18-22.
364. T. Janakiraman, Ammā Vantāl, p.26, 1.7-26.
365. T. Janakiraman, Mōkamuḷ, p.363, 1.1-2.
366. T. Janakiraman, Amirtam, pp.58-60.
367. Ibid, pp. 144-145.
368. T. Janakiraman, Mōkamuḷ, p.478, 1.5-11.
369. T. Janakiraman, Amirtam, p.40,1.5-8 & 15.
370. Ibid, pp.140-41, 1.31-21.
371. Ibid, p.39, 1.1-19.
372. T. Janakiraman, Ammā Vantāl, p. 10, 1.11-31.
373. Ibid, p.21.
374. Ibid, p.133, 1.10 - p.134, 1.6
375. Ibid, p.134, 1.8-20
376. T. Janakiraman, Nalapākam, p.46, 1.26 - p.47, 1.10.
377. Ibid, p.51, 1.21 pp.52, 1.28.
378. T. Janakiraman, Amirtam, p. 54, 1.19-31.
379. T. Janakiraman, Ammā Vantāl, p.83, 1.2-14.
380. Ibid, p.83, 1.26-28
381. T. Janakiraman, Amirtam, p. 48, 1.28-p. 49, 1.19.
382. T. Janakiraman, Mōkamuḷ, p. 19, 1.12.
383. T. Janakiraman, Ammā Vantāl, p. 10, 1.11-31.
384. Ibid, p. 9, 1.19 - p. 10, 1.10.
385. Ibid, p. 7, 1.3-13.
386. Ibid, pp. 80-86.

387. Ibid, pp. 21-22.
388. Ibid, p. 49, 1.27 - p. 51, 1.3.
389. Ibid, p. 18, 19; pp. 71-74etc.
390. Ibid, p. 8, 1.10-11.
391. James Joyce, Ulysses, p.48, 1.25.
392. Ibid, p. 37, 1.2
393. William York Tindall, James Joyce, Charles, Scribner's Sons, New York, 1950, p.111.
394. T. Janakiraman, Mōkamuḷ, P. 119, 1.15-17.
395. Ibid, p.120, 1.11-24
396. T.Janakiraman, Marappacu, p.8, 1.7-10.
397. Richard Ellmann, Letters of James Joyce.
398. James Joyce, Finnegans Wake, p.540.
399. Ibid, p.541, 1.2.
400. T. Janakiraman, Mōkamul, p.5. 1.18-21.
401. T. Janakiraman, Malar Mañcam, pp. 458, 491, 590 and 591.
402. James Joyce, Ulysses, p. 41.
403. Ibid, pp. 42-44.
404. T. Janakiraman, Nalapākam, p. 219, 1.3-5.
405. T. Janakiraman, Mōkamul, p. 709.
406. JameJoyce, 'A Portrait'.
407. Chitti, T. Janakiraman Ilakkiyaththedal, Nalapākam, p. 22, 1.24-31.

CONCLUSION

The main purpose of this study as stated earlier is to find the applicability of Freud's theories to the two psychological novel writers - James Joyce and T.Janakiraman. Accordingly Freud's theories were applied to the novels of the two artists and analysed. The findings are summarised here.

RESEARCH FINDINGS

a. The psychoanalysis of the novels of the two authors shows that both of them do reveal their "innerself in their creative works as Freud has stated. But they do so in varying degrees. James Joyce's self portrayal approximately amounts to eighty three percent while Janakiraman reveals only twenty five percent of his self. The novelists have reconstructed their experiences.

b. The peculiar and pervert bahaviours of the characters of the two artists when analysed under Freudian light fall under various psychological types and patterns governed by specific laws proving their normalcy.

c. The modern tool of the psychological novel writers - the stream of conscious technique has been used effectively by both the novel writers to suit their purpose. Using a variety of its components, Joyce is differentiating his characters while Janakiraman is using it to introduce them or to present the whole work through it.

d. A comparison of these two artists endorse Freud's view of creative process and its motivation. As the motivating factor is the same, the artists resemble one another. The contrasts show the influence of society, culture and environment on the individuals. They prove yet another psychological truth that "no two individuals can be the same". Thus the

comparison brings about the effect of Nature and Nurture on them.

LIMITATIONS

The present study is restricted only to the novels of the two authors, which is less than half of their creative works. For the character study only the main characters of the novels alone are taken into account.

SUGGESTIONS FOR FURTHER RESEARCH

There is much scope for extending this to other works of the authors namely short stories and dramas. Even the minor characters can be analysed. The study can be attempted on other psychological novel writers too. Similarly Freud's theories related to the readers and audience can also be attempted. It is hoped that this work will kindle the interest of many to have an indepth study in comparative literature which is a growing field.

BIBLIOGRAPHY

SECTION A : PRIMARY SOURCES

JOYCE, JAMES

A Portrait of the Artist as a Young Man, Surjeet Publication, New Delhi, 1991.

Chamber Music, Cornhill, Boston, 1918.

Dubliners, Huebsch, New York, 1916.

Exiles, Huebsch, New York, 1918.

Finnegans Wake, Viking, New York, 1958.

Poems Penyeach, Harmsworth, London, 1932.

Stephen Hero, Ed. New Directions, New York, 1963.

Ulysses, Random House, New York, 1961.

T. JANAKIRAMAN

Amirtam, Ainthinai Pathippagam, Madras, 1996.

Ammā Vantāḷ, Ainthinai Pathippagam, Madras, 1994.

Anpē Āramutē, Ainthinai Pathippagam, Madras, 1979.

Cemparutti, Ainthinai Pathippagam, Madras, 1994.

Malar Mañcam, Ainthinai Pathippagam, Madras, 1996.

Marappacu, Ainthinai Pathippagam, Madras, 1994.

Mōkamuḷ, Ainthinai Pathippagam, Madras, 1998.

Naḷapākam, Ainthinai Pathippagam, Madras, 1994.

Uyirttēn, Ainthinai Pathippagam, Madras, 1996.

Short Story Collections, Meenakshi Puthaka Nilayam, Madurai, 1965.

Nāluvēli Nilam, (Drama) Ainthinai Pathippagam, Madras, 1994.

Vativēl Vāttiār, Ainthinai Pathippagam, Madras, 1994.

FREUD, SIGMUND

An Autobiographical Study, Hogarth Press, London, 1935.

An Outline of Psychoanalysis, Norton, New York, 1949.

The Complete Introductory Lectures on Psychoanalysis, George Alien and Unwin Ltd., London, 1964.

The Complete Psychological Works of Sigmund Freud, Std. Ed. (24 Vol.), Hogarth Press, London, 1955.

Creative Writers and Day Dreaming, Std. Edn., Vol.9, 1955.

The Economic Problems in Masochism, Std. Edn., Vol.19, 1955.

The Ego and the Id, Norton, New York, 1962.

Fiva Lectures on Psychoanalysis, Norton, New York, 1977.

New Introductory Lectures, Alien & Unwin, New York, 1929.

Selected Essays, Norton, New York, 1964.

SECTION B : SECONDARY SOURCES

Adams, R.M., Surface and Symbol, Oxford, 1962.

Anderson, Chester G., Leopold Bloom as Dr. Sigmund Freud, Mosaic, 1972.

Baral, K.C., Sigmund Freud - A Study of his Theory of Art and Literature, Sterling P. Ltd., New Delhi, 1995.

Beebe Maurice & Litz, A. Walton, Criticism of James Joyce in Modern Fiction Studies, Vol.IV, Spring, 1958.

Bernard Benstock, (Ed.), The Seventh of Joyce, Indiana Uni. Press, 1982.

Blackmur, R.P., The Jew in search of a Son : Joyce's Ulysses in Eleven Essays in the European Novel.

Blake, The Gates of Paradise, Plowman.

Bonnie Kime Scott, Joyce and Feminism, The Harvest Press, Sussex, 1984.

Brill A.A. The Sexual abreations (Trans) Modern Library, New York, 1938.

Chitti, (Sundararajan, P.K.), T. Janakiramanin Ilakkiyaththedal, Naḷapākam, Ainthinai Pathippagam, Madras, 1994.

Colin Mac Cabe (Ed.), James Joyce - New Perspectives, The Harvester Press, Sussex, 1982.

David Darches, Critical Approaches to Literature.

David Lodge, 20th Century Criticisms, Longman, London, 1972.

Deming Robert (Ed.), James Joyce - The Critical Heritage, Vol.1 and II, Routledge & Kegan Paul Ltd., London, 1970.

Dorrit Cohn, Narrated Monologue : Definition of a Fiction Style, Comparative Literature, 1966.

Durjana Barnes, James Joyce, Vanity Fair 18, No.2, 1922.

Edmond Wilson, The Wound and the Bow, Cambridge Uni. Press, Massachussetts, 1941.

Edouard Dujardin, Le Monologue interieur, Albert Messin, Paris, 1931.

Elizabeth Wright, Psychoanalytic Criticism, Oxford Uni. Press, London, 1985.

Ellmann, Richard, James Joyce, Oxford Uni. Press, London 1959.

Ellmann, Richard, (Ed.) Letters of James Joyce, Vol. II & III, Faber and Faber, London, 1966.

Ellsworth, Mason and Ellmann Richard, The Critical Writings of James Joyce, Viking, New York, 1959.

Ernest Jones, The Life and Works of Sigmund Freud Hogarth Press, London, 1961.

Ernest Jones, Hamelt and Oedipus, Victor Gollancz Ltd., London, 1949.

Ezra Pound, Literary Essays of Ezra Pound (Ed.) T.S.Eliot, New Directions, Norfolk, Conn., 1954.

Frank Budgen, James Joyce and the Making of Ulysses, Oxford, 1972.

Francoise Meltzer, Partitive Plays, Pipe Dreams, Critical Enquiry, Vol.13, 1987.

Geetha C.V., T.Janakiramanin Navalkalai, NCBH, Chennai, 1994.

Gilbert S., James Joyce's Ulysses, Faber, 1952.

Giovanni Papini, A Visit to Freud, Wayne State Uni. Press, Detroit, 1973.

Goldberg, The Classical Temper : A Study of James Joyce's Ulysses, Chatto and Windus, London, 1961.

Gordon W. Allport, Personality, Henry Holt, New York, 1937.

Hans Sachs, Freud : Master and Friend, Harward Uni. Press, Massachusetts, 1944.

Harkeness Marguerite, The Aesthetics of Dedalus and Bloom, Associated Uni. Press, New Jersy, 1984.

Harry Levin, The Essentials of James Joyce, Jonathan Cape, London, 1924.

Hellen Deutsch, Psychology of Women 2 Vol., Research Books, London, 1947.

Hendrike M, Ruitenbeck, Freud as we know him.

Herbart Muller, Modern Fiction. Henry James, Theory of Fiction.

Hodgart Mathew, James Joyce, A Student's Guide, Routledge and Kegan Paul, London, 1978,

Hugh Kenner, Dublin's Joyce, Faber & Faber, London, 1956.

Hugh Kenner, Joyce's Voices, Uni. of California Press, Berkeley, 1978.

James Papers, (5 Vols.) Hogarth, London, 1948.

Jones E., Sigmund Freud - Life and Works, The Hogarth Press, London.

Joseph Prescott, Explaining James Joyce - The Characterisation of Molly Bloom, Illinois Uni. Press, Carbondale, 1964.

Joyce, Stanislaus, My Brother's Keeper, Faber and Faber, London, 1958.

Jung, C.G., Psychology and Literature, 1933.

Kristian Smidt, James Joyce and the Cultic use of fiction, Black Well, Oxford, 1955.

Lawrence E. Bowling, What is the Stream of Consciousness Technique? PMLA 65, 1950.

Lewis C.S., Preface to Paradise Lost, Oxford Uni. Press, London, 1942.

Louis Fraiberg, Freud's Writing on Art, International Journal of Psychoanalysis, Vol.37, 1986.

Mann T., Essays of Three Decades, Knopf, New York.

May Keith M., Out of the Malestrom : Psychology and the Novels in the 20th Century, Elak, London, 1977.

Mendilow A.A., Time and the Novel, Peter Novill, London, 1952.

Morrison C. Claudia, Freud and the Critic, The Uni. of North Carolina Press, Chappel Hill, 1968.

Perry Meisel, (Ed.) A Collection of Critical Essays, Prentice Hall, New Jersey, 1981.

Philip F. Herring, The Bed stead fastness of Molly Bloom. Ramalingam M., Punaikathai Valam, Chennai, 1973.

René Wellek, A History of Modern Critism, 5 Vols., Jonathan Cape, London, 1966.

Richard F. Sterba, Introduction to the Psychoanalytic Theory of the Libido, Robert Brunner, New York, 1968.

Richard Stevens, Freud and Psychoanalysis. Richard Wollheim, Freud, Glasgow; Fontana, 1975.

Robert Humphry, Stream of Consciousness in the Modern Novel, Uni. California Press, Berkley, 1954.

Robert E. Scholes and Richard M. Kain, The First Version of A Portrait, Yall Review, Vol.49, No.360, 1960.

Robert Martic Adams, After Joyce, Oxford Uni. Press, New York, 1977.

Sheldon R. Bervic, James Joyce, Winthrop Publication, 1970.

Slocum John J. Cahoon, Herbert, A Bibbliography of James Joyce, Yale Uni. Press, New Haven, 1953.

Sondra Melzer, In the Beginning there was Eveline, JJQ, Vol.16, 1979.

Stanley Sultan, The Argument of Ulysses, Ohio State Uni. Press, Columbus, 1964.

Steinberg, Erwin R., The Stream of Consciousness and Beyond in Ulysses, Pittsburg Uni, Press, 1973.

Stuart Gilbert (Ed,), Letters of James Joyce, Vol.1., Faber & Faber, London, 1957.

Subramaniam K.N., Ilakkia Sinthanaiyalargal, Manivasagar, Chidambaram, 1985.

Suzette A. Henke, Joyce's Moraculous Sind Book, Ohio State Uni. Press, Columbus, 1978.

Sydney Bolt, A Preface to James Joyce, Longman, Inc., New York, 1981.

Tamasi, Barbara R. The Fraternal THeme in Joyce's Ulysses.

Trilling L., Freud and Literature, The Liberal Imagination, New York, 1950.

Trilling L., Freud and Literature, 20th Century Criticisms by David Lodge, Longman, London, 1972.

Virginia Woolf, Modern Fiction. The Common Reader, Harcourt. New York, 1934.

William Me Guire (Ed.), Freud and Jung Letters, Hogarth Press, London, 1978.

William M. Schutte, Joyce and Shakespeare, Yale Uni. Press, New Heaven, 1957.

William York Tindall, James Joyce, Charles Scribner, New York, 1950.

William York Tindall, A Reader's Guide to James Joyce, The Noonday Press, New York.

Wellck and Warren, Theory of Literature, Penguin, Great Britain, 1982.

Winsatt Jr. & William K., Literary Criticism - A Short History, Cleanth Books, Oxford & TBH, Delhi, 1970.

SECTION C :
MAGAZINES, PAPERS AND JOURNALS

The American Journal of Psychoanalysis, Vol.52, No.3, 1993.

Deepam, October, 1996, June 1968.

Ilakkia Vattam, 03.07.1964.

International Journal of Psychoanalysis, Vol. 37, 1986.

James Joyce Quarterly (J.J.Q) Vol.16, 1979.

The Statesman, Dt. 05.12.1982.

உலகத் தமிழாராய்ச்சி நிறுவனம்
சென்னை - 600 113
அண்மை வெளியீடுகள்

	ரூ.பை.
தொல்காப்பியம்-எழுத்ததிகாரம் மூலமும் நச்சினார்க்கினியர் உரையும்	200.00
தொல்காப்பியம்-சொல்லதிகார மூலமும் சேனாவரையருரையும்	200.00
தொல்காப்பியம்-பொருளதிகார மூலமும் நச்சினார்க்கினியர் உரையும்	325.00
தொல்காப்பியம் - பொருளதிகார மூலமும் பேராசிரியர் உரையும்	300.00
Bibliography on Translations	175.00
சங்க இலக்கிய ஆய்வு தெ.பொ.மீ.யும் மேலை அறிஞரும்	60.00
திராவிட மொழி இலக்கியங்கள்	200.00
வா.கீ.ச. கலாநிதி கி.வா.ஜகந்நாதன்	60.00
நாசுதிராதிக்-ஞாலமுதன்மொழிஆய்வுகளுக்குப்பாவாணர் தரும் ஒளி	35.00
தமிழ்ச்சொற் பிறப்பாராய்ச்சி	45.00
மொழி பெயர்ப்பியல்	45.00
சி.வை. தாமோதரம்பிள்ளை	40.00
சொல்லிலக்கணக் கோட்பாடு தொல்காப்பியம் - முதல் பகுதி	70.00
இசுலாமியச் சிற்றிலக்கியங்கள்	40.00
பாவாணர் கடவுள் நம்பிக்கையும் சமயச் சால்பும்	30.00
மகளிர் முன்னேற்றத்தில் "அவள் விகடன்" இதழின் பங்களிப்பு	35.00
திருக்குறள் உரைச் சிந்தனைகள்	50.00
தமிழர் பழக்க வழக்கங்களும் நம்பிக்கைகளும்	120.00
மீனவர் சமுதாய நாட்டுப்புறப் பாடல்கள்	35.00
A Course in Modern Standard Tamil	65.00
கம்பன் களஞ்சியம்	280.00
மொழியியல் நோக்கில் தொல்காப்பிய சங்க இலக்கிய ஆய்வுகள்	40.00
தமிழர் பண்பாட்டுச் சொற்கோவை	250.00
தமிழிலக்கியக் குறியீடுகள் அகராதி	225.00
அரங்கேற்று காதை ஆராய்ச்சி	140.00
பழந்தமிழ் அமைப்பியல் மற்றும் குறியியல் ஆய்வுகள்	45.00
இந்தியச் சூழலில்மொழிஇழப்பு ஒரு சமுதாய மொழியியல் கண்ணோட்டம்	60.00
பழந்தமிழ் அறிவியல்	45.00
குலோத்துங்கன் பார்வையில் சமுதாயம்	70.00
இருபதாம் நூற்றாண்டுத் தமிழ்க் கவிஞர்கள் தொகுதி-1	100.00
இருபதாம் நூற்றாண்டுத் தமிழ்க் கவிஞர்கள் தொகுதி-2	100.00
நீறணி பவளக் குன்றம் (ஒன்பதாம் திருமுறை ஆய்வுநூல்)	35.00
உலகப் பகுத்தறிவு நீரோட்டத்தில் பெரியார்	35.00
தமிழறிஞர் அடிகளாசிரியரின் சிறுவர் இலக்கியப் பாடல்கள்	30.00
ஈழத்தில் கண்ணகி கலாச்சாரம்	30.00
சிறுபஞ்மூலம்-ஒருசமூகவியல் பார்வை	30.00
இந்தி நாடகப் பனுவல் (ஆடி மாதத்தில் ஒரு நாள்)	50.00
திராவிட இயக்கத்தில் அன்னை மணியம்மையாரின் பங்கு	40.00
பண்பாட்டுப் பார்வையில் திருமந்திரம்	70.00
காரைக்கால் அம்மையார் பாடல்கள் - ஓர் ஆய்வு	40.00
சொல்லாடல்கள்	75.00

Pub No. 649 **Freudism in the Novels of James Joyce and T. Janakiraman : A Comparative Study** **125.00**